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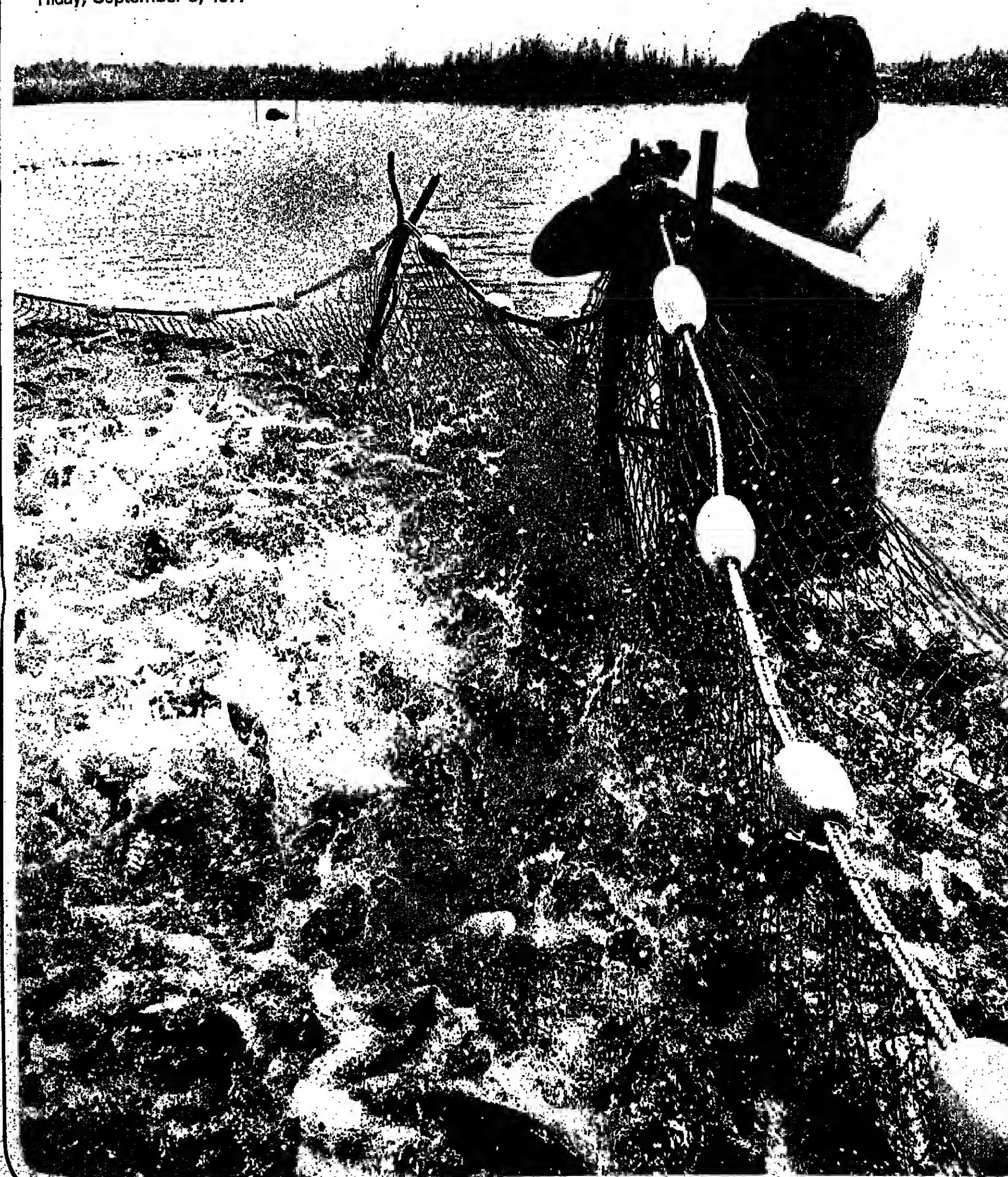
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THE JERUSALEM  
**POST**  
MAGAZINE

Friday, September 9, 1977

**Carp for the  
Holy Days**



مكزا من الأصل



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PAGE TWO

THE JERUSALEM POST MAGAZINE

FRIDAY, SEPTEMBER 9, 1977

مكزاة من الأصل

## In this issue



Over: The fishpools at Nir David (David Rubinger).

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THE JERUSALEM POST MAGAZINE

PAGE THREE

## Only Parker writes 8 km. without stopping

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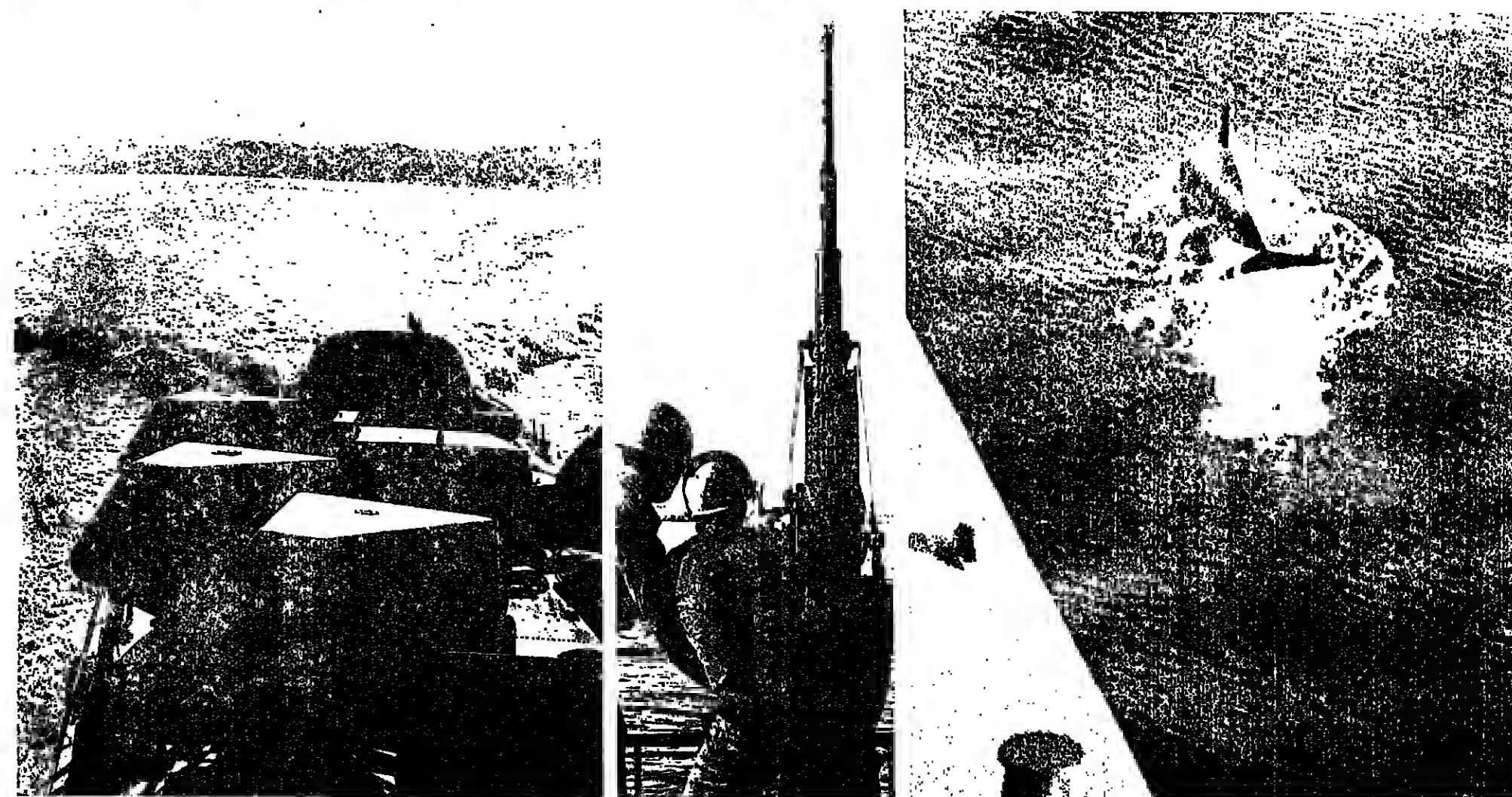
HAGAI LIVENSON AYALON Mofet Peneg

PAGE FOUR

THE JERUSALEM POST MAGAZINE

FRIDAY, SEPTEMBER 8, 1977

مكز من الأصل



(Left) Reshef missile boat leaves wake against Sinai backdrop. (Centre) Sailors ready 20 mm. gun. (Right) A dolphin dances under the Reshef's prow.

(Photos: Goodman)

# NO DILEMMA AT THE HORN

There is little reason to fear that the Red Sea has been turned into an 'Arab lake' after Djibouti, the newest member of the Arab League, this week closed its port to Israeli shipping, writes Post military correspondent HIRSH GOODMAN, after viewing the situation on the Horn of Africa from the deck of an Israeli Reshef-class missile boat.

THE HORN of Africa and the Red Sea have been thrust into world headlines of late, by the war in Eritrea, the Ethiopia-Somalia conflict; the independence of Djibouti. And its subsequent decision to bar Israeli shipping from its ports taken earlier this week. We have heard talk of the Red Sea turning into an "Arab lake"; of increased danger to Eilat-bound Israeli shipping, and possible tampering with the supply of oil from the Persian Gulf.

There have been disproportionate reactions in the press, both in Israel and abroad. There have been charges by Yemen, from San'a and by the Arab League and several dozen other forums, that Israel has grabbed control of the islands at the Bab-el Mandeb entrance to the Red Sea in order to protect her interests.

But there are implications for Israel. All maritime traffic enter-

ing and leaving the Gulf of Eilat — including much of Israel's supply of crude oil — is dependent on the straits of those who control Djibouti and Eritrea. It is dependent on those who sit in the Yemen and South Yemen, in Sudan, Somalia, Saudi Arabia and Egypt.

FREEDOM OF shipping depends on many factors. Prominent among them is that Israel currently holds Sharm el-Sheikh — which affords her not only direct control over what enters and leaves the Gulf of Eilat (including ships to both Jordan and Saudi Arabia) but also the ability to blockade the Gulf of Suez and thus neutralize the Suez Canal, in retaliation for moves elsewhere in the region.

More than 90 ships pass through the Bab-el Mandeb Straits every day. On the average, only 10 of them are destined for Israel. Between 50 and 60 head for the Suez Canal, the rest pursuing their way to either Jordan or Saudi Arabia, where the Americans are in the process of constructing a Red Sea port.

Israel's emplacement at Sharm takes on added significance when seen in this light. The ability to undertake retaliating measures if any steps are taken to blockade Israel's passage to Eilat, reduces the importance of what happens at the Horn of Africa. It has long been apparent that one of the very few ways Israel can ensure her rights in the region is to be in a position to negate the rights of others to forge a situation of mutual deterrence.

There are two crucial points

for ships heading towards the Canal: Bab el-Mandeb, which is about 10 nautical miles wide, and the Straits of Yuval, at the entrance to the Gulf of Suez about seven nautical miles wide.

Both points are difficult to blockade, since a hermetic seal would require a larger navy than any of the countries in the region could deploy at this time. A selective blockade — against ships destined for a particular port or flying a particular flag — would require constant presence of ships faster, and better armed, than those of the country being threatened.

ISRAEL LONG AGO realized that neither of these possibilities could be ruled out entirely, that unforeseen circumstances could pose a challenge to deterrence. The navy accordingly maintains a fleet of Reshef-class missile boats in the Red Sea, presence at Bab-el-Mandeb, often backed up by smaller but high-powered Sa'ar vessels.

It is believed that with the naval force Israel has concentrated in the Red Sea, in particular the flotilla stationed at Sharm el-Sheikh, she today can take care of any potential problems in the Red Sea arena. It is also thought that had Israel considered it important enough at the time, she could have relieved the half-hearted blockade set up by the Egyptians during the Yom Kippur War.

The Egyptians have three main naval bases in the area — Adabiya, Ardaka and Safaga which together have an impressive array of naval ships, including Osa and Komar missile

boats, and fast rocket ships which can prove deadly when their utilization is coupled with an element of surprise.

While the Egyptian fleet in the Red Sea does not match that of Israel, the Egyptians do possess one important advantage. It takes Israel over a week to sail from Haifa to Sharm, while in less than a day the Egyptians can bolster their forces from bases in Alexandria, through the Suez Canal.

IT CAN TAKE between 20 and 40 hours for a ship sailing from Sharm to catch up with a potential problem at Bab-el-Mandeb. This fact was taken into account when the Reshef and its successors were built. The Israeli-designed and built craft can stay at sea for up to 10 days without refuelling, and can sustain its 50-man complement for weeks on end. The ship even has its own water desalination plant operating off the engine-cooling system.

The spaciousness of the Reshef's quarters is quite amazing. Every man aboard has the unusual luxury of his own individual berth. The four separate cabins that house the crew are each equipped with shower and toilet, and a TV (unusable except for those occasions when the ship is in Eilat) is latched to the forward bulkhead.

There is more evidence that the designers had the physical interests of the crew well in mind. For example, one can walk aft from the forward section of the ship without having to go up on deck. The engine room has a sound-proof cabin where the engineers keep their eyes on a

battery of impressive digital dials, which inform them what has gone wrong where and when.

With this very serviceable craft — with adequate fuel supplies and the ability to refuel at sea — at her disposal, it is hard to believe that Israel would see any point in stationing a force on the islands which dot the entrance to the Red Sea. According to people who have sailed past them, they are barren and sustain no life. It is doubtful whether Israel would risk international consequences for the privilege of stationing a few men on a sandy shoal which offers neither water nor food; neither protection nor services.

HAVING built the Reshef, Israel had to establish in the Red Sea an infrastructure which could service the naval forces brought into the area. She could no longer lean on the existing facilities in Haifa for the overhaul, maintenance and repair of the ships. New facilities had to be built. Men — the logistics of supply had to be set up. All this at the tip of Sinai, far from Haifa by land, and further still by sea.

THE MOMENT an Israeli ship leaves the Sharm harbour, she comes within the range of Egyptian missiles. A tense start to a tense journey.

The tension was palpable as the Reshef slipped out of the bay early in the last week. Her captain was terse in his orders, precise in his wording. The possibility of danger was belied, however, by

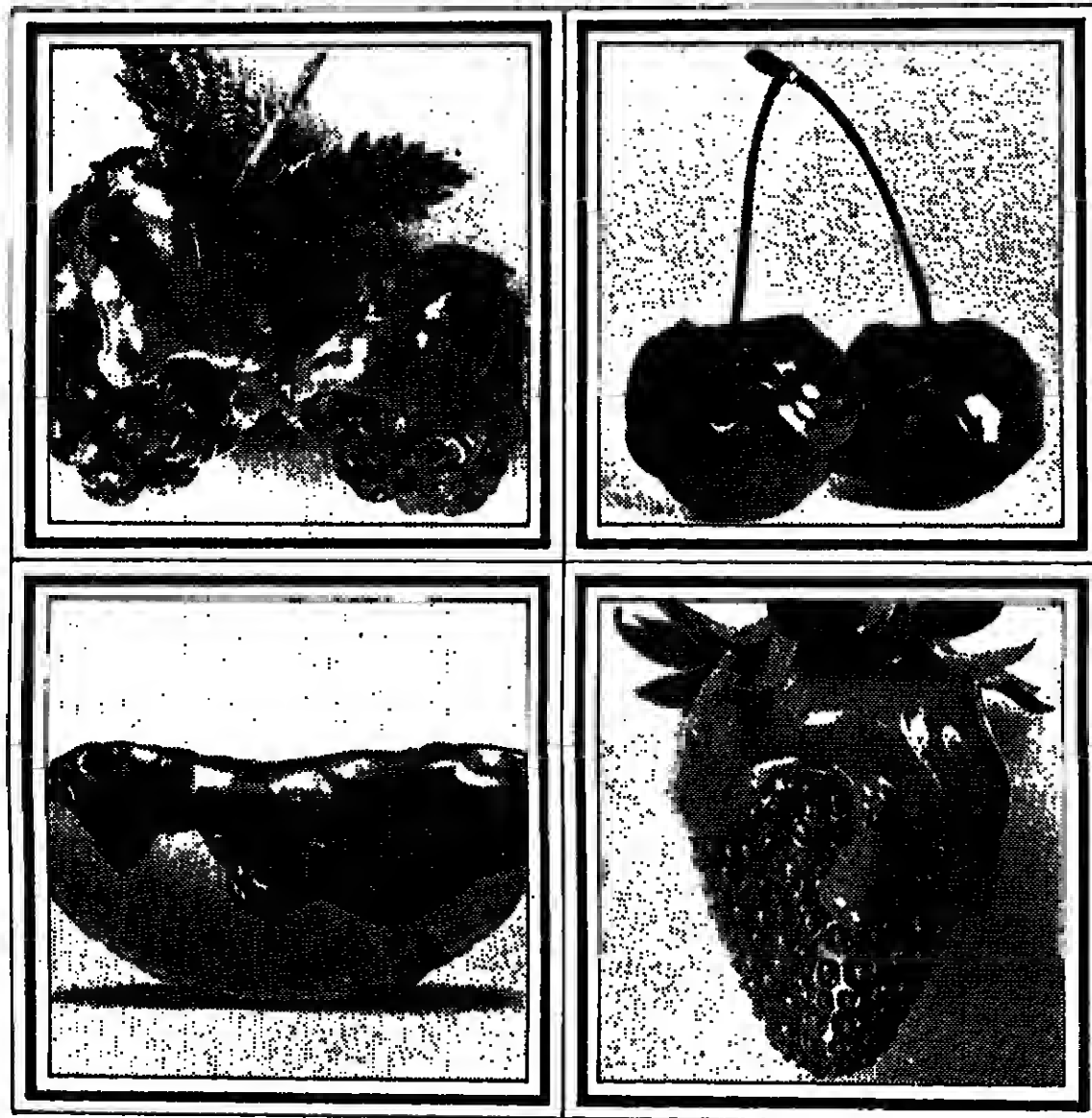
(Continued on page 17)

THE JERUSALEM POST MAGAZINE

PAGE FIVE



## CREME-FILLED CHOCOLATES TO SWEETEN YOUR HOLIDAYS.



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## ALIVAH & ABSORPTION INFORMATION COLUMN

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields: practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time.

The column is written by a staff of freelance writers, most of them olim. The views they hold are their own.

We are hoping that enough interest in this effort will be generated to encourage reader responses, which will allow us to tailor the content to demand. It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles.

### MECHESSE

### MAKING YOUR WAY THROUGH CUSTOMS

Among the stories told by new olim about their absorption, some of the most involved concern the clearance of their goods through customs. Each olah who has been through the process has his individual tales to tell. This experience does not have to be painful, if the olah is familiar with the customs regulations and the actual clearance procedure before he attempts to clear his belongings through customs.

First of all you should know, that as a new immigrant, (Temporary Resident A-1 or olah) you are entitled to certain customs concessions. These privileges are intended to (a) help you transfer your belongings to Israel, (b) to allow you to import goods duty-free, or (c) to allow you to purchase tax-free goods from an Israeli manufacturer.

#### General Exemptions

You will be exempt from paying customs duty, purchase tax and value added tax (V.A.T.) on personal and household items, certain tools, a truck for work or some equipment for a business which will be your source of income. Also, you will not be obliged to obtain an import license to bring in such items. However, it is advisable to prepare a list of the work tools you plan to import and have it authorized by the customs officials before you actually import these items. The economic adviser at each district office of the Ministry of Immigrant Absorption can help you prepare such a list. The adviser can also provide you with information on how to import a truck for your business.

If you import a private car, you will pay V.A.T., but be given a partial exemption of customs duty and complete exemption from purchase tax. It is important to note that many household items are exempt only if brought from the new settler's last country of residence — that is, the country where you lived for at least one year immediately before coming on aliyah.

Israeli manufacturers are interested, of course, in selling their own products, therefore you may find that many locally produced household items, equipment for setting up a business and motor vehicles, if purchased in Israel, are exempt from purchase tax and V.A.T. There is no customs duty on locally produced items. Many manufacturers also offer discounts on their goods to new immigrants.

Detailed information as to your exact customs privileges is available in the English publication, "Customs Guide for the Olah" No. 4, which is published by the Customs Authority. This guide can be obtained by writing to P.O.B. 320, Jerusalem, or from most Customs Offices in Israel. The Customs Authority also publishes various booklets which deal with specific aspects relating to the concessions available to the olah and these can also be obtained from the above addressee. Important: Learn the rules and regulations appearing in these guides — a large amount of the customs problems experienced by olim arise out of a lack of knowledge and understanding both of their privileges and the rules governing these privileges.

#### Period of Privileges

Generally, olim are entitled to customs privileges for a period of

three years for belongings and only two years for a motor vehicle. It is important to take note that these two periods begin as of the first date of entry into Israel in certain cases — for example, if you have been a student or serving in the I.D.F. and the conditions required are fulfilled — these periods may be extended. In all other instances these time limits are not extended.

Under extenuating circumstances, the Director of Customs has the right to extend your purchase tax exemptions through your fourth year if you have not used your customs privileges during your first three years for the following items: Israeli-made refrigerators, ovens, ranges or separate cooking ranges, washing machines, heaters, television sets, cooking gas tanks, appliances and equipment for operating of gas appliances, including cooking gas containers and supply meters.

It is important to realize that all tax-free items must be of reasonable quantity and for your own personal use or that of your immediate family arriving with you.

#### To Buy or Not To Buy...Israeli-Made

Having decided to purchase a certain item, the first thing you must consider is usually whether to buy Israeli-made or imported items. There are certain advantages to buying Israeli products:

- 1) You don't have to pay in foreign currency or exchange money for this purpose.
- 2) You are more likely to get prompt service if the item breaks down or is imperfect.
- 3) You don't have to clear the item through customs.
- 4) You are entitled to a discount from the manufacturer.
- 5) You are exempt from paying purchase tax and V.A.T.
- 6) You should receive the goods sooner than those imported from abroad.
- 7) Israeli goods tend to use less electricity than imported goods and they don't have to be modified for use in Israel. With all this in mind, some immigrants, believing foreign goods to be of a higher standard than locally-made items, still prefer to buy imported articles. Before you do, find out about the relative quality of the items you intend to import, whether spare parts are available in Israel and whether the item can be serviced in Israel. If it is in need of repair.

The Customs has also signed agreements with certain manufacturers — those with a reputation for good service and high quality — specifying that if you buy certain items from these manufacturers, you may receive discounts of 5%-10% (20% on furniture). Don't be misled into thinking that every item available at a certain store or manufacturer carries a discount. Customs are able to provide you with lists of recognized manufacturers. Before you buy, call the personal imports division of your local Customs Office for the relevant information.

#### Buying the Goods

Once you have decided which items you want to buy, you must

get an order form from the store or manufacturer and take it in person to your local Customs Office. Important: take all your identity documents with you — your teudat olah, your teudat zehut and your passport (and if your current passport is not the one you came on aliyah with, then you must be sure to take that and any other old passports along, as well). Also bring along a copy of your rental contract, duly stamped, or proof of apartment ownership, to show that you are purchasing goods for your own use in your home. Make sure that the address on the lease or certificate of ownership corresponds with that on the order form.

When you take your form to the Customs Office, the clerk will check your papers to see that you are entitled to all the privileges that you are requesting, mark the goods in your teudat olah and certify it all with his rubber stamp. He will provide you with a form to take back to the store or manufacturer.

Buying imported goods with your customs concessions can be very frustrating. There is a lot of paperwork involved and you will have to shuttle back and forth between the Customs Office and the authorized sole agent's store, where you are buying the goods. The lines at the Customs Office may be long, so plan accordingly. They are usually closed in the afternoon and on Fridays. Most official forms are in Hebrew, so if you are not yet proficient in the language, it might help to take a dictionary or a Hebrew-speaking friend with you.

#### Categories of Imported Goods

Imported goods are divided into several categories (see Customs Guide for details). Briefly, (1) there are those items exempt from customs duty, purchase tax and V.A.T. only when brought from your country of last residence; (2) those exempt from customs duty and purchase tax and V.A.T. when imported from any country; and (3) those not exempt from customs duties and V.A.T. but are exempt from purchase tax. This applies when not imported from country of origin. Always check customs booklets or contact your local Customs Office for the latest information on categories of imported goods.

The Ministry of Immigrant Absorption has a customs adviser at its main office, Building 2, Kiryat Ben-Gurion, Jerusalem, who will give advice and guidance on customs problems. This adviser also helps maintain contact and carries out follow-up with the Customs Authorities. Please call Tel. (02) 81171 to arrange an appointment, or write to the Customs Adviser, P.O.B. 818, Jerusalem.

In order for you to enjoy your customs privileges, imported items must be ordered from a duly recognized sole agent and until recently you had to provide the agent with proof that you paid for the goods with your own foreign currency (with usually takes the form of a bank receipt) and that no allocation of foreign currency in any form was made by the

Treasury to finance such importation. According to a recent change in regulations, an olah may now receive allocation of foreign currency to pay for imported goods, but he will have to pay 15% general customs duty and also V.A.T. on the goods. Please remember that even goods ordered thus must arrive in your name and, where necessary, from your last country of residence.

Be sure to ask the agent how long it will take before your order arrives and how it will reach your home. You must receive the goods within the period of your privileges. If they arrive only one day to three months after the expiration date of your period of privileges, you will have to pay 1/3 of the import duties and full V.A.T. — if they arrive 3 to 8 months after the expiration of your privileges, you will have to pay 2/3 of the customs duty and full V.A.T.

#### Clearing the Imported Goods

Only the person who is entitled to the privileges or a licensed customs agent may clear the goods through customs. A customs agent requires authorization on an official form from the person entitled. In order to be able to clear the goods for you.

If you do agree to give your agent power of attorney, he will ask for all of your documents (passport, bill of lading, etc.). Always ask for a receipt for these documents and check them when they are returned to ensure that no improper additions were made. An agent will usually charge a fee for clearing your goods for you, but many people opt for this alternative anyway, as it saves a lot of time and frustration.

It is also very convenient if you don't have a car to transport your shipment to your home. Vans and taxis are available at customs, if you should decide to clear the goods yourself, but it is nevertheless still a good idea to arrange your own transport, so that you don't end up at their mercy (which could be costly) when you're stranded at the port or airport with all your things.

#### Know the Facts

Always familiarize yourself with all the details pertaining to the importation of your particular items. Remember to bring your delivery order (Bill of Lading issued in Israel by the shipping company or airline forwarding the consignment) and a special check list known as a "specification of effects." The delivery order may also serve the purpose of the latter if it contains the required information, as may an insurance certificate relating to the cargo, issued abroad. If no specification of effects is available, you will have to pay a fee for the preparation of the specification under customs control.

It is always advisable to get assurance from customs in writing on any questions that you may have. The Department of Customs and Excise itself states in one of its information booklets that "only written information supplied by the customs may be relied upon."

(S.E.)



HAIM OBADIE, the boy from Baghdad, is living a very strange life in Holon these days, after 73 years spent in a variety of careers that included acting in silent movies, journalism, hot designing, running restaurants, selling hosiery, and designing tools for use in spacecraft and missiles. In his time he has made — and lost — many fortunes.

"I was born in Baghdad on January 31, 1904," he says. "I studied at the Alliance school, but unfortunately, the schools in Iraq were forbidden by the Turks to teach English after World War I broke out. So my brother, who became a police inspector, taught me. This was lucky for me: when the British liberated Baghdad in 1917, they found that the interpreter whom they had brought from Egypt couldn't understand the Iraqi dialect, so they had to have another interpreter. Although I was only 13, I got the job; I was even given a handsome uniform as a British officer. What is more, I reached the grade of 'interpreter, first class' — not bad for a 13-year-old boy, virtually self-taught."

When the war ended, Haim's major was appointed chief of customs in Baghdad, and he took his interpreter, first class, with him. At the same time Haim got an appointment as an assistant appraiser of Persian rugs.

The British brought a miracle to Baghdad, greater than any ever related by Scheherazade to Caliph Shahriyar — the cinema. Haim and two of his friends were completely bewitched by the new magic, and made up their minds that they had to go to Hollywood. He knew that his parents would never agree to such a scatter-brained project, so he said that he wanted to go to America to study medicine. A full family council was called, and the expedition was authorized.

Unfortunately for Haim, the family did not realize how much money was needed to get their young hopeful to the U.S. He joined a party of rug dealers, whom he knew from his job in customs, and went with them as far as Bombay. From there he took another ship to Alexandria. By the time he reached the Egyptian port, he had spent all his money. Some cousins found him a job in a British firm, and there he remained for five long years.

BUT ABSENCE made his ardour for Hollywood burn all the brighter. He purchased a make-up kit, and false beards and mustaches; he practised acting in front of a mirror. Eventually, he had saved enough money to go on to the land of his dreams; and in May, 1928, he at last reached the film capital.

In all Hollywood there was no man more amiably dressed. He had an elaborate wardrobe of tailor-made clothes — tuxedos,



Haim Obadiah in the authentic royal outfit of a Baghdadite with Valentino in 1928, looking at 'Al Aroussa,' between scenes of 'The Son of the Sheikh.'

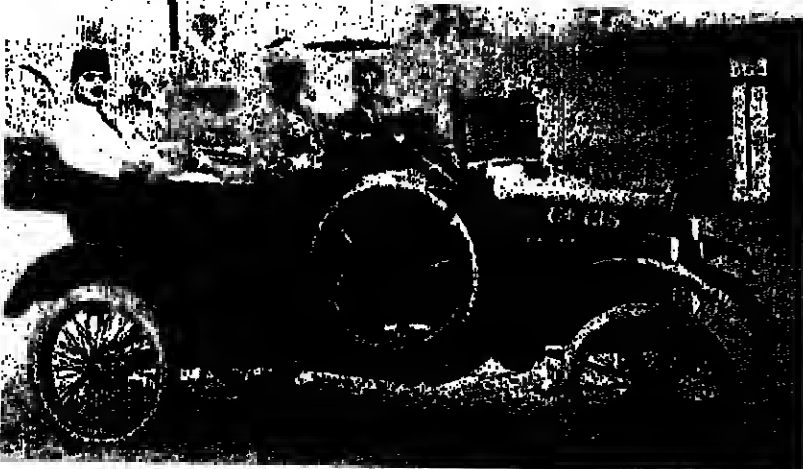
## FRIEND OF THE SHEIKH

Haim Obadiah, an Iraqi Jew who once appeared in films with Rudolph Valentino, Charlie Chaplin, Tom Mix and other stars of the silent screen, has also been a journalist, rug merchant and industrialist. Today he lives quietly in Holon, busily engaged in writing his memoirs. PHILIP GILLON reports.

Wearing a fox, on his first day as interpreter for British Intelligence.

Valentino as the 'Son of the Sheikh.'

Obadiah as a young man...



sports clothes, snappy shoes, everything needed for a star. The only trouble was that, if he had been waiting for Hollywood, he would have had to wait for him. His first port of call was the Paramount casting office, where he joined 150 other dreamers. One said that he had just had a job as an extra six weeks before. Another said that his experience was even worse. Everybody told him depressing stories.

Suddenly the window of the casting office opened, and a man came out. He shouted, "I want four cowboys and two little girls. That's it for today. I'm sorry, ladies and gentlemen." The window closed, and the crowd drifted away.

Haim waited till they had all gone, and then went into the office. He told a man at a desk how he had come all the way from Baghdad to be an actor, and about the trials he had faced on the way. The man was very sympathetic, gave him a card to register, told him to register at all the other studios, and suggested that he get an agent. He also gave him some practical tips, such as not to hire cars, but to thumb lifts — all care went to the studios.

It was excellent counsel, but meanwhile the aspiring star had only \$2 a week rent, and he had a very healthy appetite. So he got a yard cleaner for 75 cents a day. The woman who employed him took one look at his tailored clothes and gave him some advice. She also provided him with breakfast and lunch, thereby solving a major problem.

His daughter was Dale Fuller, a director actress who had appeared in every Von Stroheim picture. When Haim told his employer about his hopes and ambitions, she said that he would get into movies by applying to jobs: he had to find a way through the back door.

He questioned him closely about himself. He mentioned that he had a friend in Alexandria who was starting a cinema magazine. "That's it!" she cried. "Get yourself a press card, and interview the stars. That's how you'll get in."

He duly got his press card from his friend; an illustrated weekly in Cairo, *Al Aroussa* (The Bride) also agreed to accept his stories. Haim believed he was the first accredited Hollywood correspondent to represent any Arabic paper in the world.

HIM AND HIS mentor chose carefully the first star he was to interview. Victor McLaglen, the bearded giant and performer in many great war-movie roles, had been Chief of the Military Police in Baghdad. He had known Haim's brother, the police inspector, and spoke Arabic very well. He agreed very readily to be interviewed.

And so he looks today.



The story appeared not only in Cairo, but also in a Los Angeles paper. Haim needed no further credentials in Hollywood, the home of illusion, which readily accepted other people's hocus-pocus. He was established as a famous journalist.

From being an interviewer to getting parts was a quick and easy step. He acted with Rudolph Valentino in *Son of the Sheikh*; with Charlie Chaplin in *Circus*; with Syd Chaplin in *Chorley's Aunt*; with Harold Lloyd in *Big Brother*; with Tom Mix and Billie Dove and Colleen Moore and Ramon Navarro and Reginald Denny and Milton Sills and Monte Blue. He also wrote them up for *Al Aroussa*. All his parts were small.

"The stars were all marvellous people," he recalls. "They were very nice to me. But then, suddenly, I fell out of love with Hollywood. I suppose it was because I was earning a lot of money but had to spend more to keep up a front — I had to have an agent and publicity man, I threw swanky parties, I lived high, wide and handsome. And I was constantly in debt."

WHAT WAS a retired interpreter, customs clerk, rug expert, journalist and film star to do? Obviously, he should start a women's hosiery business. After three years, his company, Mildor, had 22 hosiery stores.

Then he started operating a hamburger stand to oblige a friend: he did so well that in two years he was running seven such stands. From this it was a logical step to enter the restaurant business; together with a friend, he opened two restaurants, one in Wall Street, the other in the Empire State Building. When World War II broke out, business declined and Haim sold out to his partner (who went on to become a tycoon).

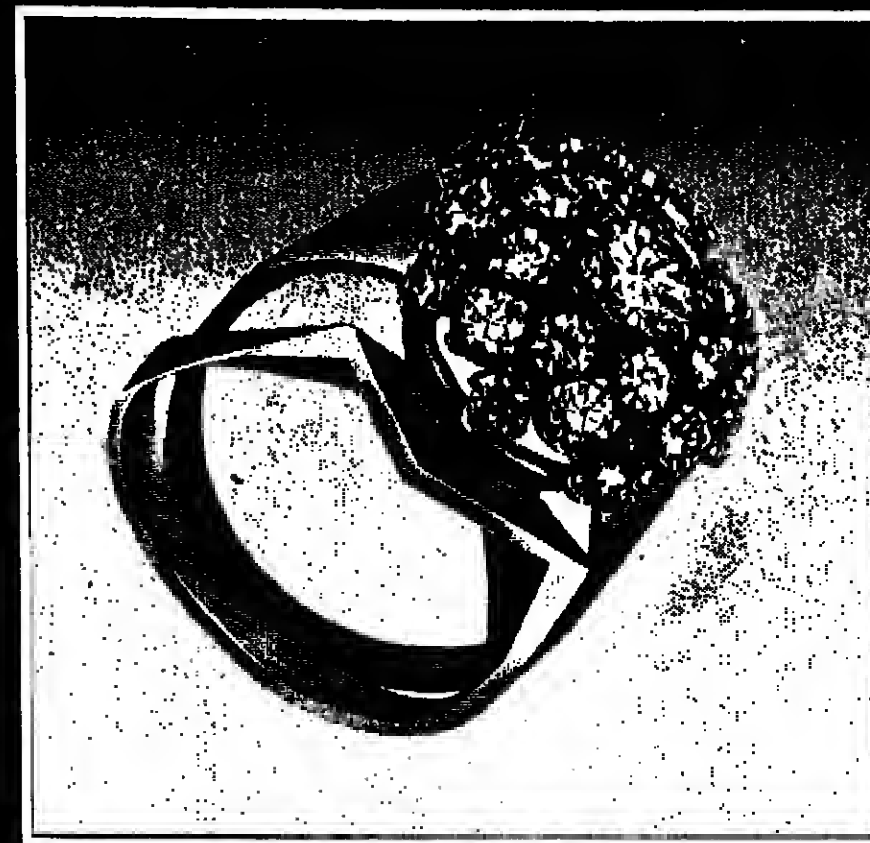
Haim was nearly broke; from being a big capitalist he was once more on his beam ends. He borrowed enough money to take an aptitude test, and was advised to become a machinist. A further loan got him through trade school. Then he went to work for Lockheed Aircraft, and remained with them throughout World War II.

After the war he ventured forth again as an entrepreneur, this time as a designer of women's hats, turbans and accessories. One of his hats could be worn 10 different ways. He sold 500,000 of one design of a cap, scarf and bag to match. But he was way out of his depth; his competitors soon learned to copy his designs, and they sold many more than he could.

BROKE again, and tired of the battle, he decided to seek stability and security. So he joined the Hughes Aircraft Company as a prototype machinist and tool designer for spacecraft and missiles. He worked for two years on the "Maverick." He won an award for craftsmanship.

This period marked the end of his wanderings, apart from his trip to Israel to settle in Holon in 1969. He lives there on his pension from the Hughes Company, and spends his time moulding his experiences into a novel. Incidentally, in the course of his travels, he became a heliporter in the teachings of Abdul Baha, founder of the Bahai movement.

"Of course, I am a Jew," he says. "But I like the Bahai approach of seeking the good in every religion. And there is no hatred in the Bahai teaching. That appeals to me very much — I hate hatred." □



## Just watch her face light up

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DOG MOR

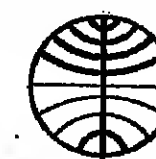
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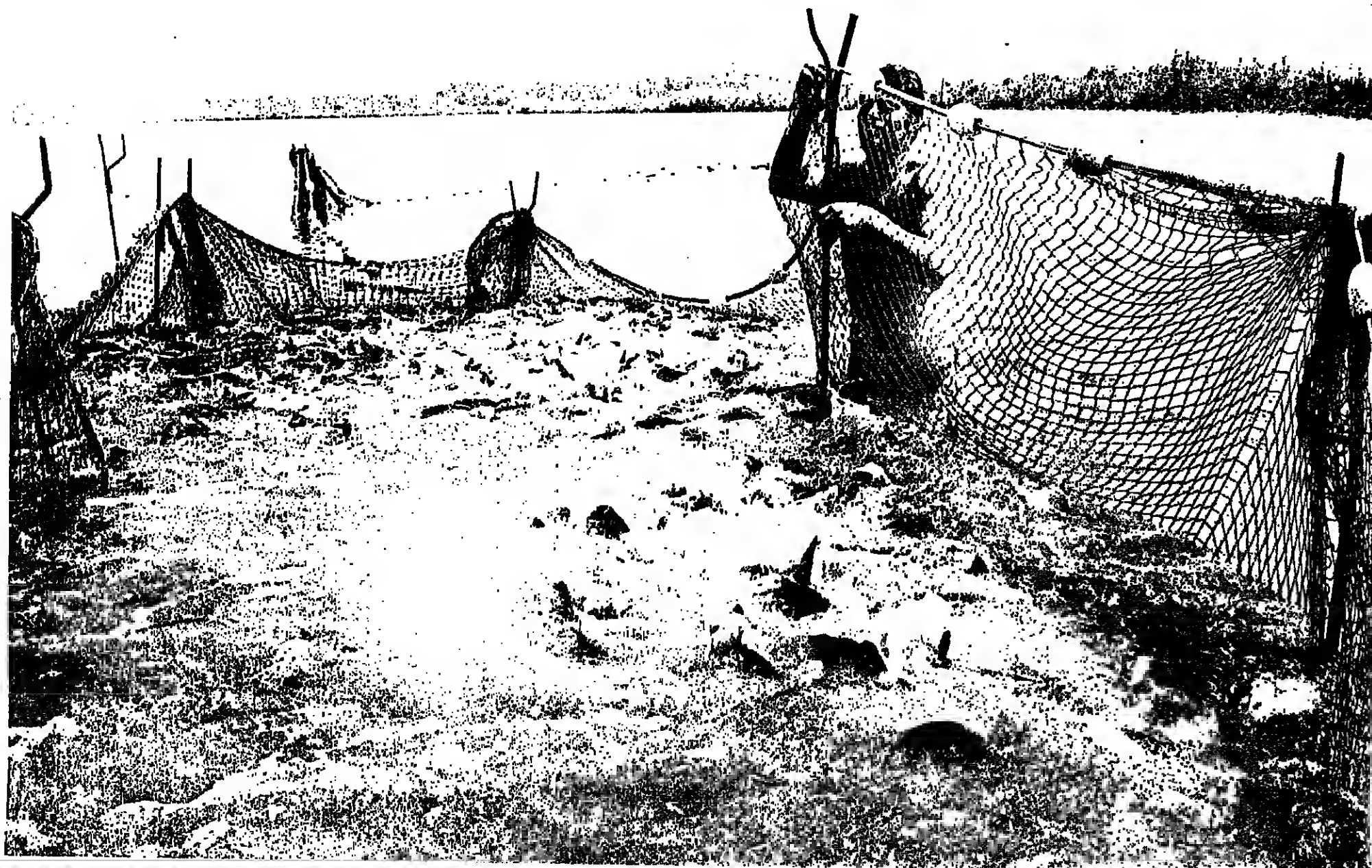
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Courses open every January, April, July, October — October session still open for application.

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Despite increased mechanization, some fish pond jobs still must be done by hand. (Above), men haul net to harvest carp. (Below), the fish are sorted before being sent to market.



## TECHNOLOGY IN THE FISHPOND

Israel's fish-breeding industry has adopted a wide range of new techniques, and is able to produce a much greater supply than the local market demands—even during the holiday season, reports YA'ACOV FRIEDLER. Photographs are by DAVID RUBINGER.

INTENSIVE fish breeding, first developed in Japan in 1886 and widely copied abroad, is now being undertaken successfully in many Israeli fish ponds. The method — which was introduced here several years ago — has been adapted to local conditions, and the breeders believe they have now got it just right.

As a result, the average yield of the fish ponds has been raised from 280 to 400 kg. per dunam annually, with some kibbutzim already producing up to a ton per dunam. Thanks to this method, the only limitation is the one imposed by the market, as the demand for pond fish has not grown appreciatively over the past decade and has remained at a steady 14,000 tons annually.

Intensive breeding has made it possible to reduce the area of fish ponds and consequently the amount of water the breeders use. During the past couple of years one-fifth of the national total of 60,000 dunams of ponds were dried; the land is now used to cultivate cotton and other export crops.

Another 10,000 dunams are in the process of being turned into field crop areas within the next two years. More will be converted if profitable crops are found for the land, as the breeders will be able to do with very much less than 30,000 dunams to produce all the fish Israelis can eat.

AFTER MUCH trial and error, the intensive breeding system in

Israel is now based on three devices that increase the oxygen in the ponds and thus make a very high fish density possible: The Japanese paddle wheel, the American floating pump (which creates a big splash), and a blower.

THE breeders have also reduced wastage by introducing "demand feeders" that enable the fish to eat all they want by pushing their snouts against a feeder.

Some ponds have feeders operated by automatic timers, which release controlled quantities of feed at specified time intervals, but stop the flow if the fish do not eat what has been released. This device was openly "pinched" from poultry breeders. □

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP

## POST PULLOUT GUIDE

### The Poster

#### THEATRE

##### Tel Aviv

**ALL MY WINGS** — Arthur Miller's play about World War II profiteers. Produced by the Cameri Theatre. (Nahmani Hall, 17 Nahmani, Saturday and Sunday at 8.30 p.m.)

**DO YOU KNOW THE MILKY WAY** — A feeble, contrived play set in a mental asylum and a soldier seeking his lost identity after returning from war. By the Habimah Theatre. (Habimah's Small Hall, Sunday and Wednesday at 8.30 p.m.)

**GOO ANO MAOOO** — Musical satire written by Yehoshua Sobol. Directed by Nolo Chlon. Music by Yoni Rechter. (Tzavta, 80 Be Givrol, tonight at 9 and midnight; Tuesday at 8 and 11 p.m.)

**THE 0000 WOMAN OF SETZUAN** — Habimah's production of Brecht's play translated by Shimon Gendbank about a good woman destined to live in a corrupt town of China. (Habimah's Large Hall, Saturday and Tuesday at 8.30 p.m.)

**GROUNDWATER** — New Habimah production by Hillel Mittlepunkt. Directed by Amri Nisan. Attempts to enter the lives of a group of youths who are at once the products of their society and at variance with it. (Habimah's Small Hall, Saturday and Thursday at 8.30 p.m.)

**IN A PANIC** — New play by Shimon Israli. With Moti Olladi. (Bat Dor, 30 Ibn Givrol, Monday and Wednesday at 8 and 10 p.m.)

**MOMENTS** — Habimah Theatre production of Nathan Alterman's musical about Little Tel Aviv of the 30s. (Tzavta, 30 Ibn Givrol, Wednesday at 8.30 and 10.30 p.m.)

**SATURDAY, SUNDAY, MONGAY** — Habimah's production of the comedy by Eduardo de Filippo. (Habimah's Large Hall, Sunday and Wednesday at 8.30 p.m.)

**THE TAMING OF THE SHREW** — The Cameri's production of Shakespeare's comedy about the man who tamed a woman the way a trainer tames lions in the circus — and proved the method's effectiveness. In Yosef Milo's interpretation which attempts a lot and goes nowhere. (Cameri, 10) Disangori, Saturday, Sunday and Wednesday at 8.30 p.m.)

##### Haifa

**ALL MY SONS** — (Haifa Auditorium, Wednesday at 8.30 p.m.)

**GON JUAN** — Haifa Municipal Theatre's presentation of Yaseov Ghabat's play about a modern, Tel Aviv-based Don Juan who operates a used car lot but spends most of his time pursuing women. Despite occasional witicism, the play is rather empty. (Haifa Municipal Theatre, 40 Fovener, Saturday, Wednesday and Thursday at 8.30 p.m.)

**THE MAGWOMAN OF CHAILLOT** — Haifa Theatre production of the play by French playwright Jean Giraudoux. (Haifa Municipal Theatre, 60 Fovener, Sunday at 8.30 p.m.)

##### Other Towns

**IN A PANIC** — (Kiryat Haim, Beit Ha'em, Tuesday at 11.30 p.m.)

**THE MURDER OF PIERROT** — By the Beersheba Theatre (Beersheba, Sunday)

**TWELFTH NIGHT** — Shakespeare's play translated by Elud Manor. (Beersheba, Saturday, Thursday)

**ZOO STORY** — By Edward Albee. Produced by the Beersheba Theatre (Beersheba, Saturday, Thursday)

#### ENTERTAINMENT

##### Jerusalem

**AMERICAN FOLKSONOM** — Sung by David Peretz. (Tzavta, 38 King George, Saturday at 8 p.m.)

**HAGASHASH HAHIVER** — The comedy trio in a musical programme of political satire. (Tel Aviv, 11 Bezalet, Saturday at 9 p.m.)

**ISRAEL FOLKLORE** — (Khan, opposite railway station, Wednesday at 9 p.m.)

**YOUR PEOPLE ARE MINE** — Pop music based on the Book of Ruth. In English. (Khan, opposite railway station, Thursday at 8 p.m.)

##### Tel Aviv

**CHOCOLATE, MENTHE, MASTIK** — In "The First Night" (Bat Dor, 30 Ibn Givrol, tonight at 8.30 and 11.30; Beit Ha'em, Wednesday and Friday, Saturday at 9 p.m.)

**CHOCOLATE, MENTHE, MASTIK** — Choir plus audience participation. Classical music and Israeli songs. (Tzavta, 30 Ibn Givrol, Sunday at 8 p.m.)

#### MUSIC

##### Jerusalem

**ISRAELI MUSIC SOCIETY** — Double concert for organ and harpsichord with Eli Fried and Isaac Joseph (USA). Works by Bach and Handel. (International Evangelical Church, 28 Nahmani, Saturday)

##### Tel Aviv

**THE CANTILENA CHAMBER PLAYERS** — Works by Feldman, Kopyman, Copland, Pärtel, Kopyman. Organ. (Tel Aviv Museum, Saturday at 8.30 p.m.)

For last minute changes in times of performances, or where times are not available please contact Box Office.

##### Other Towns

**KIBBUZ CHAMBER ORCHESTRA** — Works by Correll, Partos, Barak, Haydn. (Kibbutz Gash, Thursday)

#### DANCE

**FLAMENGO GANINO** — with Silvia Guran. (Jerusalem, Khan, opposite railway station, Saturday at 8.30 p.m.; Haifa, Beit Ha'em, tonight at 10)

**CLASSICAL SPANISH DANCE** — with Geanna Belcher. (Tzavta, 30 Ibn Givrol, Thursday at 9 p.m.)



Dirk Bogarde briefs Generals Paul Maxwell, Sean Connery, Ryan O'Neil and Gene Hackman in "A Bridge Too Far."

#### FILMS IN BRIEF

**AIRPORT '71** — Another star-studded air adventure film inspired by Arthur Haley's best-seller "Airport."

**ALICE IN WONDERLAND** — Release of the Walt Disney cartoon classic which combines Alice to Wonderland with Through the Looking Glass.

**AMICI MII** — Created and partially filmed by the late Pietro Germi; the romping escapades of a group of middle-aged men, whose friendship is cemented by a love for absurd pranks. An assortment of vaudevillean pick-pockets, determined to reach the big bank safe before him. Some memorable laughs in an exclusive New York private club.

**ANNIE HALL** — Woody Allen's latest and most personal film about the relationship between an ill-matched couple. Touching, humorous and totally convincing with the usual stock of terrific verbal and visual gags. Gary Woody Allen as comedian Alvy Singer and Glenda Kasten as Annie Hall.

**BATTLE OF MIDWAY** — Plenty of action and suspense, with Hal Holbrook as the head of a U.S. naval combat intelligence group that broke the Japanese secret code during World War II. Excellent cast includes Charlton Heston, Henry Fonda and James Coburn.

**BLAZING SADDLES** — Take-off of all those westerns Hollywood has over made. Expect anything to happen in this, Mel Brooks' latest extravaganza. (At one point, a man and his entire orchestra appear in evening dress, playing the theme song amid the desert cactus). Great stuff.

**A BRIDGE TOO FAR** — Film version of Cornelius Ryan's book based on the true story of the drop at Arnhem by British and American paratroopers to secure the Rhine bridges for the advancing allied forces. The operation resulted in a ghastly and costly failure.

**CARRIE** — About a young mouse-like girl who discovers she has psychic powers. Film builds up to a devastating climax as Carrie, tormented by her mother and classmates, takes her revenge.

**THE DOMINO PRINCIPLE** — Unconvincing, unexciting assassination thriller. With Gene Hackman, Candice Bergen and director Stanley Kramer, all the ingredients are there, but it never gets off the ground.

**THE BAILEY HAS LANDED** — Based on a fictitious story by Jack Higgins about a German commando operation to kidnap Churchill in a raid in which the Germans are disguised as Polish troops stationed in Norway.

**FANTASIA** — Brilliant, delightful dreamlike Walt Disney classic. Recommended for the whole family.

**FUNNY PEOPLE** — South African filmmaker Jamie Uys traps people in practical joke situations, with hidden camera technique. Hilariously ridiculous reactions of passers-by turn to quassy laughter when the gullibility of under-educated blacks is exploited.

**HARRY AND WALTER GO TO NEW YORK** — Likeable comedy of the 1930s in which Michael Caine plays a cool and cultivated millionaire sales-broker. James Cagney and Elliott Gould jolly along as a couple of vaudevillean pick-pockets, determined to reach the big bank safe before him. Some memorable laughs in an exclusive New York private club.

**HEGDA** — Royal Shakespeare Company production, directed by Trevor Nunn. Glenda Jackson's portrayal of the frustrated Hedda Gabler is more cruel than it is troubled. Her powerful talents are fortunately disciplined by an outstandingly good cast including Timothy West and Jennie Linden.

**KAZABLAN** — Colourful home-made Israeli smash hit with hero Yoram Gilon happily singing his way through various interesting Gershwin-Ashkenazi problems while finally finding the heroine's heart.

**KINO OF HEARTS** — Comedy set in World War I background. About a Scottish soldier who tries to save a small French town from destruction by the Germans and unwittingly becomes king for a day, ruling the harmless inmates of the town's asylum.

**THE LAST TYCOON** — F. Scott Fitzgerald's last novel about movie boy-brother magnificence Irving Thalberg (Robert G. Miro) and his inexplorable romance with a young girl, set in 1930's Hollywood. Full of Harold Pinter pauses, Ella Kazan directorial coaching, Tony Curtis and Jeanne Marsau with mustache and lipstick.

**THE LOST HONOUR OF KATHARINA BLUME** — Political thriller about journalistic character assassination, based on Heinrich Böll's recent best-seller. The victim is a reserved young woman who's had a brief amorous association with a wanted radical. Political overtones are somewhat amusing.

**THE MARK BROTHERS AT THE CIRCUS** — (1930) Groucho sings "Lydie The Tattooed Lady" as he, Chico and Harpo save a circus from bankruptcy.

**THE MOUSE THAT ROARED** — 1959 British satire in which the Duke of Grand Warwick declares war on the U.S. Stars Peter Sellers in a number of roles, Jean Seberg, David Kosoff, Leo McKern.

**NETWORK** — Examines TV's ability to influence and brainwash while depicting people struggling for power in running a major American network. Involves in TV politics are Peter Finch, who portrays a newscaster, Faye Dunaway, a top executive, and Robert Guvill, a top network officer.

**OPERATION THUNDERBOLT** — The Israeli-made film of the Entebbe rescue mission directed by Menahem Olan. This one stars real Israelis including some familiar ex-Cabinet faces. Fast paced and more convincing than the previous versions.

**ROOKY** — Made with a rock-bottom budget of \$1m. and written in three days by Sylvester Stallone — who stars in the title role — the film became an Academy Award winner for best picture, best director. The story of an impoverished, once-third-rate boxer who rocks to success and gets to play the world heavyweight champion parading Sylvester's own life story.

**SILVER STREAK** — Gene Wilder, Jill Clayburgh, Richard Pryor, Patrick McGucken and others on a Los Angeles to Chicago train-ride full of entertaining murder, intrigue, thrills, belly-laughs, and \$500,000 worth of train-crash. Directed by Arthur Hiller. U.S.A. 1970

**THE GUY WHO LOVED ME** — The latest in the James Bond series with Roger Moore as 007. Also with Richard Kiel as the 7½ tons tall "Jaws."

**A STAR IS BORN** — Book version of the Hollywood classic with Barbra Streisand and Kris Kristofferson as the superstars.

**TENTACLES** — About a man-eating squid. If Jews stopped you from paddling, this will stop you from deep sea diving.

**WUTHERING HEIGHTS** — Remake of film adapted from Emily Bronte's novel about the strange and haunting love of Catherine and Heathcliff in pre-Victorian England.

#### OPERA

**THE ISRAELI NATIONAL OPERA** — Producer: Edie de-Philipo, Conductors: Alexander Tarski, Arich Levenon, Thomas Cressa Fuller.

**EUGENE ONEGIN** — By Tchaikovsky, with Walter Plante, Harrison Gykes, William Read, Richard Shapp, Susan Elshelberger, Viorica Pop, Margareta Partman, Mischa Pershenov, Shalidan Fine. (Tel Aviv, Saturday and Wednesday)

#### FOR CHILDREN

**GOLDYLOCKS AND THE THREE BEARS** — Play of the famous fairy tale. (Haifa, Shmilt, 3 Hasport, Saturday at 11 a.m.)

**PIROCHIO** — Film in English. (Jerusalem, Israel Museum, Thursday at 8.30 p.m.)

מקדא מן האל



# Tel Aviv Cinemas

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 bigger, more exciting  
 than "AIRPORT 1975"

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 in a most daring operation  
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 Landed**  
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 MARLON BRANDO  
 FERRIS WRIGHT  
 Sat. 10 and midnight  
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 Weekdays 10, 12, 2, 4.30,  
 7.30, 9.30

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 ANNA KARIN  
 MARSHALL  
 TIMOTHY DALTON  
**WUTHERING  
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 The power, the passion,  
 the torments  
 of Emily Brontë's immortal  
 story of young love  
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"BLACK SUNDAY"  
 IS A GIGANTIC  
 THRILLER!  
 Jack Roth,  
 Newweek

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ESTHER Tel. 225610

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 They were the girls  
 of our dreams...

**The Pom Pom  
 Girls**

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7th week  
 OENE WILDER  
 JILL CLAYBURGH  
 RICHARD FRYON  
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 Directed by Arthur Hiller

IT'S THE  
 MOST  
 HILARIOUS  
 SUSPENSE  
 RIDE OF  
 YOUR LIFE!



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JACK WILSON with MORANO  
 MARY STILES NANCY GALLARD  
 A RICHARD LESLIE FILM

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OUT OF THE SKY...  
 THE MOST INCREDIBLE  
 SPECTACLE  
 OF MEN AND WAR!  
 Joseph E. Levine

**A  
 BRIDGE  
 TOO FAR.**  
 Colour version  
 United Artists

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**FANTASIA**  
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HOD Tel. 220228

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 ORY**  
 ANTHONY QUINN  
 Fri. 10 p.m. only  
 Sat. 7.15, 9.30  
 Weekdays 4.30, 7.15, 9.30

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MOGRABI Tel. 298831

4th week



Sylvester Stallone  
 Talla Shire  
**ROCKY**  
 THE BEST  
 PICTURE OF  
 THE YEAR

4.30, 7, 9.30

SHAHAF Kikar Atarim

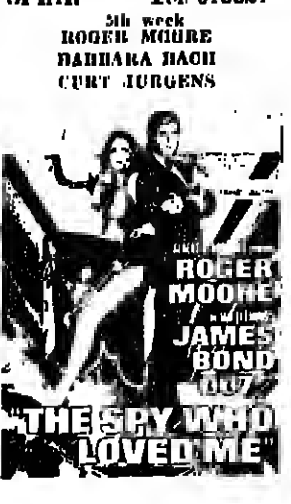
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Fri. 10, 12 midnight  
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 Weekdays 4.30, 7.15, 9.30

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 CINEMA PRESENTS  
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 For All Family  
 at 7.15



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 at 9.30

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 \* LORENE GREENE  
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 Hall ventilated  
 ROGER MOORE  
 as James Bond 007  
 in Ian Fleming's

**THE SPY WHO  
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 No compl. tickets  
 Perfs. owing to length  
 4.00-6.30-9.00

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 MICHAEL OADIN and  
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 in a most daring operation

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 From Fri. six non-stop perfs.  
 Oriental nights of  
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SHARON BRANDO  
 starring in one of his  
 exceptional roles in

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 Waterfront**  
 Perfs. 8.45, 9.00  
 Hall airconditioned

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Hall Airconditioned  
 The most hilarious  
 suspense ride

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 Comedy directed by  
 Arthur Hill  
 Perfs. 4.00-9.45-9.00

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 The PRODUCTIONS  
 SILENT NOVELS  
 BLAZING SADDLES  
 does it again with the  
**12 Chairs**  
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 (OLIVER)  
 MOODY  
 HIGHEST  
 RATING  
 DAILY NEWS  
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 NBC-TV  
 A FORUM FILM IN COLOUR

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 with  
 OLENA JACKSON  
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**The Lost Honour  
 of Katarina Blum**

Friday 10 p.m. & midnight  
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 COURT LANCASTER  
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 INGRID THULIN  
 In a film depicting the  
 impressive biblical figure of

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 A Great Entertainment  
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Lina Wertheimer's  
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 Starring  
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ARMON Tel. 664848

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 Hall ventilated  
 ROGER MOORE  
 as James Bond 007  
 in Ian Fleming's

**THE SPY WHO  
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 From Fri. six non-stop perfs.  
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 suspense ride

**Silver Streak**  
 Comedy directed by  
 Arthur Hill  
 Perfs. 4.00-9.45-9.00

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 JEAN ROCHAU  
 CLAUDE BRASSEUR  
**Un Elephant  
 Ca Trompe**  
 4.30, 7.15, 9.30

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 The comedy of comedies  
 4.30-7.30-9.30

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 Adults only  
 Fri. 10-12-2  
 Sat. 7.30-9.30  
 Daily 10-12-2-4-7.30-9.30

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 A new sexy film  
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**Emmanuelle et  
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 In colour  
 Six non-stop perfs.  
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 Fully airconditioned  
 Two nightly perfs.  
 owing to length 4.30, 9.00  
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 FELLINI'S GIANDROSE

**CASANOVA**  
 starring  
 DONALD SUTHERLAND  
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Ventilated  
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 Academy award winner:  
 best picture, best director  
 best film editing  
 Starring  
 SYLVESTER STALLONE  
 in  
**ROCKY**  
 No complimentary tickets  
 Owing to length of perfs.  
 4.00, 9.30, 9.00

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8th week

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**FUNNY  
 PEOPLE**  
 In colour  
 Perfs. 4.00-6.45-9.00

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GEORGE SEGAL  
 and GOLDIE HAWN  
 in a successful comedy  
**The Duchess and  
 The Dirtwater Fox**  
 in colour  
 Perfs. 4.45, 9.00

# Ramat Gan Cinemas

Commencing Saturday, September 10, 1977

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3rd week  
**THE SPY WHO  
 LOVED ME**  
 4, 7, 9.30

HADAR Tel. 723822

5th week  
**A STAR IS BORN**  
 BARBARA STREISAND  
 4, 7, 9.30

LILI

SISSY SPACEK  
 PETER LAURIE  
**CARRIE**  
 Sat. Weekdays 7.15-9.30  
 Males 4.00  
 LOUIS DE FUNES  
 L'Alle ou la Culisse

ORDEA Tel. 721720

9th week  
 The Comedy of Comedies  
**FUNNY PEOPLE**  
 4, 7.15, 9.30

RAMA Tel. 721912

Sat. Weekdays 7.15, 9.30  
**CAZABLAN**  
 YORAM GAO

RAMAT GAN

JOHN HUSTON  
 SHELLY WINTERS  
**TENTACLES**

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4-7-9  
**Marx Brothers  
 at the Circus**

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Starting 10.30  
 Saturday 7-9  
 Weekdays 4-7-9  
 A great Turkish picture  
 - a fascinating family  
 drama  
**CIRKE**  
 with Hulya Kocogil  
 Salih Iluoglu  
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 ROGER MOORE  
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 Weekdays 6.40, 8.15  
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 starring  
 SYLVESTER STALLONE

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 Hilarious comedy  
 for the whole family  
 WOODY ALLEN  
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 in the sexual film over  
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**Harry and Walter  
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 The comedy of comedies  
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 7, 9.30  
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 after festivals  
 8.30-9.30  
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# Israel Theatres

The Cameri Theatre

TAMING OF THE SHREW  
 Tomorrow, Sept. 10,  
 Sun., Sept. 11  
 Sept. 14, Tel Aviv

ALL MY SONS  
 Tomorrow, Sept. 10, Nahmani  
 Sun., Sept. 11, Nahmani  
 Sept. 14, Haifa

JULIUS CAESAR  
 Thurs., Sept. 15, Sat., Sept. 17

Habima

GOOD WOMAN OF SETSUAN  
 Tomorrow, Sept. 10,  
 Thurs., Sept. 15

DEEP WATER  
 Tomorrow, Sept. 10,  
 Thurs., Sept. 15

SATURDAY, SUNDAY, MONDAY  
 Comedy  
 Sun., Sept. 11, Wed., Sept. 14

MILKY WAY  
 Sun., Sept. 11, Wed., Sept. 14

Beer-Sheva  
 Municipal Theatre

200 STORY  
 Tomorrow, Sept. 10,  
 Thurs., Sept. 15

MURDER OF PIKROT  
 Tue., Sept. 21, Beer-Sheva

TWELFTH NIGHT  
 Wed., Sept. 14, Beer-Sheva  
 Tue., Sept. 20, Jerusalem

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 Aces \* Gershwin - "Rhapsody in Blue" \* Jonny Cash \*  
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Israel film archive: jerusalem

9.9, 9.30 p.m. Viva Zapata - Marlon Brando  
 10.9, 7.30 p.m. Champagne - Hal Ashby  
 9.30 p.m. Nevada Smith - Steve McQueen  
 11.9, 7.00 p.m. Jesse James - Tyne Power  
 9.30 p.m. The Big Sleep - Humphrey Bogart  
 14.9, 7.30 p.m. The Charge of the Light Brigade - Peter Faiman  
 9.30 p.m. Mutiny on the Bounty - Clark Gable

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 Beit Aron, 37 Rehov Hillel

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# The Week's TV/Radio Highlights

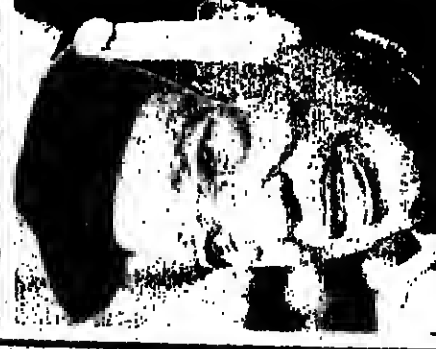
SEPTEMBER 9 — SEPTEMBER 15

FRIDAY



Yigal Brovada  
Radio 84, 85.05

SATURDAY



Duke Ellington  
Radio 84, 85.05

SUNDAY



Prof. Mordechai Abir  
Army 24.05

MONDAY



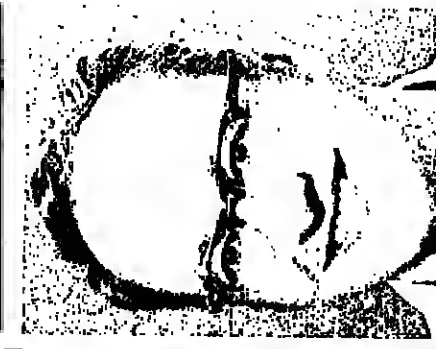
Yehuda Amichai  
Radio 1st, 11.00

TUESDAY



Claire Bloom  
TV, 22.00

WEDNESDAY



Amnon Shurosh  
Army 9.50

THURSDAY



Mullah Mustafa Barzani  
Army, 19.05

**EDUCATIONAL:** 8.15 Math 7, 8.30 Math 8, 8.45 Math 9, 9.00 Math 10, 9.15 Math 11, 9.30 Math 12, 9.45 Science 7, 10.00 Science 8, 10.15 Science 9, 10.30 Science 10, 10.45 Science 11, 11.00 Science 12, 11.15 English 7, 11.30 English 8, 11.45 English 9, 12.00 English 10, 12.15 English 11, 12.30 English 12, 12.45 Hebrew 7, 1.00 Hebrew 8, 1.15 Hebrew 9, 1.30 Hebrew 10, 1.45 Hebrew 11, 2.00 Hebrew 12, 2.15 Hebrew 13, 2.30 Hebrew 14, 2.45 Hebrew 15, 3.00 Hebrew 16, 3.15 Hebrew 17, 3.30 Hebrew 18, 3.45 Hebrew 19, 4.00 Hebrew 20, 4.15 Hebrew 21, 4.30 Hebrew 22, 4.45 Hebrew 23, 5.00 Hebrew 24, 5.15 Hebrew 25, 5.30 Hebrew 26, 5.45 Hebrew 27, 6.00 Hebrew 28, 6.15 Hebrew 29, 6.30 Hebrew 30, 6.45 Hebrew 31, 7.00 Hebrew 32, 7.15 Hebrew 33, 7.30 Hebrew 34, 7.45 Hebrew 35, 8.00 Hebrew 36, 8.15 Hebrew 37, 8.30 Hebrew 38, 8.45 Hebrew 39, 9.00 Hebrew 40, 9.15 Hebrew 41, 9.30 Hebrew 42, 9.45 Hebrew 43, 10.00 Hebrew 44, 10.15 Hebrew 45, 10.30 Hebrew 46, 10.45 Hebrew 47, 11.00 Hebrew 48, 11.15 Hebrew 49, 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## WHAT'S ON

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**Plant a Tree in Israel with Your Own Hands:** free tours for planters to the hills of Judea every Monday and Wednesday from Jerusalem and Tuesday from Tel Aviv. For details and registration please call Visitors' Department: Karen Kayemet LeIsrael (Jewish National Fund); in Jerusalem, King George Ave., corner Rehov Keren Kayemet, Tel. 02-35261; in Tel Aviv, 88 Rehov Hayarkon, opp. Dan Hotel, Tel. 03224445.

### Jerusalem

**CONDUCTED TOURS**  
Hudassah Tours  
Hudassah Centre at 9.30 a.m., 11.00 a.m., 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 18 and 27.  
2. Mt. Scopus Hospital: Tours from 9.30 a.m. to 12.30 p.m. No charge. Buses 6 and 24. Tel. 618111.  
3. Morning half-day tour at all Hudassah projects, 14 per person towards transportation. By reservation only: Tel. 418233.

Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Morning tours 11.30 a.m. from the Martin Luther Building, Buses 6 and 24. School of Education bus stop. Further details: Tel. 35430.

**American Mitzvah Wagon, Guest Tours**  
Jerusalem — Tel. 332758  
Emanah — World Religious Zionist Women's Organisation, Tourist Centre, 26 Rehov Ben Maimon, Tel. 02-62498, 30628, 31158.  
Tourists and Visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities and its modern building. Free guided tours weekdays between 10-4. Bus No. 8 Kiryat Moshe, Tel. 523291.

### Miscellaneous

**Jerusalem Biblical Zoo, Schneller Wood, Romema.** Tel. 81422, 7.30 a.m. — 7 p.m. Jerusalem Hills and International. The only Jewellers in Israel with a worldwide guarantee. H. Stern Jewellers. Duty and tax free.

### Tel Aviv

**CONDUCTED TOURS**  
Emanah — World Religious Zionist Women's Organisation: "Kasriel", 186 Rehov Ben Maimon, Tel. 44318, 78582.  
Canadian Hadassah-Wis Office, 118 Rehov Hayarkon, Tel. 27000, 8 a.m.-2 p.m.  
Pioneer Women — Na'amat. Free morning tours, Sunday, Tuesday, Thursday, by appointment. Call Tel. 26111, ext. 290, Tel Aviv.

**ORT Israel.** For visits please contact: ORT Tel Aviv, Tel. 33221, 72291; ORT Jerusalem, Tel. 33311; ORT Netanya, Tel. 33711.  
American Mitzvah Wagon, Guest Tours — Tel Aviv, Tel. 332758, 24364.  
Tel Aviv University escorted Tours. For appointment, call Guest Section, 03-429141 10-12 a.m.

### Miscellaneous

**Tel Aviv Hilton.** The only Jewellers in Israel with a worldwide guarantee. H. Stern Jewellers. Duty and tax free.

### Haifa

**Exotic, 22 Sderot Hazaron.** A unique Israeli nightclub, restaurant, and cafe. Show begins 11 p.m. Open every day except Sunday.

**National Maritime Museum, 198 Alonby Rd., Tel. 63235.** 6000 years of Israel's maritime and seafaring history. 10 a.m.-6 p.m. Fri. 8 a.m.-1 p.m.; Sat. 10 a.m.-2 p.m.

### Rehovot

**Weismann Institute of Science —** Conducted visits, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Siono Administration Building.

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## ART GUIDE

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### Jerusalem

**MUSEUMS**  
Israel Museum. Exhibition: Homage to Yitzhak Danziger. Michael Ollin, Works 1914-77. Tracery by Buckminster Fuller, and The Donkey and the Darling by Larry Rivers and Terry Southern — storybooks containing lithographs. Our People at Work — Photography, Youth Wing; Ancient Art — The Norbert Schimmel Collection; Greek Vases from the Jan Mitchell Collection, Gallery for Neighbouring Cultures; Our People at Work, 1977 — Youth Wing; Educational Exhibition on Mesopotamian Culture, Youth Wing.  
Special exhibit: Jewish Idols' adornments, Eastern Europe. 18th-20th century.

**THE ROCKEFELLER MUSEUM IS CLOSED FOR REDECORATION UNTIL 15 OCTOBER. THE MUSEUM WILL BE CLOSED FOR ROSH HASHANA, SEPT. 13, 14.**  
Normal visiting hours are:  
Visiting hours: Israel Museum: Sun. Men, Wed., Thurs. 10 a.m.-5 p.m.; Tue. 10 a.m.-4 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-2 p.m. Only certain temporary exhibitions open Saturday. Shrine of the Book, Billy Rose Art Garden: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tue. 10 a.m.-10 p.m.; Fri. and Sat. 10 a.m.-2 p.m. Rockefeller Museum: Sun. — Thurs. 10 a.m.-5 p.m.; Fri. and Sat. 10 a.m.-2 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Chaharar major Jerusalem hotels; in Tel Aviv at Roccos, Hedron and Kael.

**OLYMPIA**  
Gallerie Vieux Neuville, Y. and S. Hachiche, Klausner Hayatzer, original prints by contemporary European artists. Tel. 02-51854, 28051.

**Jerusalem House of Quality, 12 Derech Hevron.** Exhibition of silver and gold religious articles by Jerusalem artist Ede Michael. Opened Sept. 11 at 8.30 p.m.;

**Netanya**  
Shebar Gallery presents work by the local artists. Talia Ben-Ze'ev, Sarah Chomona, Hagal Elzhan, Bill Ferguson, Kaimen Haak, Oded Peleg, Tal Shevi. Opening Sat., Sept. 10 at 8 p.m. Closing Sun., Oct. 2.

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## Not for the prissy

### BILL OF FARE

AMONG THE MORE pleasant experiences are those which are totally unexpected.

True, when we were asked to join a group of Haifa University students bidding farewell to one of their number, we imagined that the company would be good, but we had fewer expectations with regard to the food. Leaving the lofty heights of Olympus, we made our way to the furore of Radar Hacarmel.

There we were taken to the restaurant of Shaul Dadon, at 8, Rehov Daniel. An aroma of grilling meat pervades the atmosphere around it and a large sign on either side of the entrance announces that it is kosher.

As soon as the sight of us had settled ourselves at two tables pushed together, we were approached by Mrs. Dadon. "If you want chips you have to tell me now because I always start them from scratch."

The chips, when they did come were a triumph, hot, crisp, and without a hint of grease.

Also noteworthy were the various salads set out on the table. They included home-made pickled cabbages, cucumbers and peppers. Seeing the assembly of Adheneze, Mrs. Dadon asked if she should bring out one of their

specialties, fried hot peppers. We assured her she should, and they were delicious.

MEANWHILE, Dadon himself presides over the grill outside. I decided to try my luck with the stuffed spiced, a Moroccan specialty which one sees all too rarely in local eateries.

This particular version was excellent, if far less peppery than I have been used to expect. To make up for this, a dish of very hot sauce stood on the table. For those unacquainted with the dish, it would have seemed like a very nice rough, home-made Mediterranean sausage.

Meanwhile, my companion proved her adventurous spirit by ordering the testicle of a bull — grilled naturally. For those who are not prissy (and especially lovers of sweetbreads, which are almost non-existent in this country) the dish is highly recommended.

At the same time, those with more conventional tastes can be assured that the steaks and kebabs ordered by our friends were also juicy, tasty and tender. We ended with hot, very sweet, mint tea.

The bill, which included assorted beer and soft drinks, came to exactly IL100 per couple.

H.L.S.

## DINING OUT

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HOW MUCH will a respectable looking present cost this Israeli Hashana? Benning in mind that most people's budgets are shrinking by the month, I made a brief survey of three different types of gift shops in Tel Aviv earlier this week, and came up with some reasonable solutions to the present problem. Some are as modest as IL20 or IL30 apiece, but on average they range between IL50 and IL100.

At Beit Halaahmi on Rehov Pineker, most prominently displayed are fancy imported Italian and German glassware, with bowls and sets of glasses often running into several hundred pounds apiece. Upon closer inspection, however, you can find items such as a set of four bar-tinted Italian glass tumblers for IL50 or pretty enameled saucers in boxes for IL36 each.

Best of all is the shop's bargain corner, with plain glasses at IL7.50 each, baskets in varying sizes from as little as IL15, and at-

## Solving the gift problem

trative natural pine howls alien at IL15. Baskets can be filled with fruit or candy.

If budget is not the main consideration, Beit Halaahmi have a very attractive range of copper pots, jugs and dishes, mostly Moroccan or Persian in origin, which make beautiful containers for plants. They start at IL90, and go up as far as IL790. The shop has a particularly good range of local hand-thrown ceramics, including good-looking country-style casseroles averaging IL200 each, nil in earthy tones.

A new line is a complete range of non-iron cotton sailin tablecloths, made here by Argman. Their boldly-embroidered, predominantly geometric prints bear a distinct Scandinavian, Marimekko influence. Prices here start from IL188.

Catherine Rosenhelmer

LIKE BEIT HALAHHMI, Piccolo, at 50 Rehov Ibn Gvirol, has been in business for 25 years. Their specialty is very attractively and imaginatively pecked sweets and chocolates, as well as more elaborate presentation baskets. Proprietor Varda Korn, who set up shop when Ibn Gvirol street cut the sand dunes, prides herself on the fact that the chocolates she sells, made by Steinhardt and by private confectioners, are never more than a day or two old.

There is a charming range of fancy felt presentation boxes for children, shaped like faces, policemen and giraffes. They are specially made for the shop by a 78-year-old Italian woman, and

priced at IL50 each. Piccolo also offers a high-priced spread of fancy baskets, containing anything from a bottle of wine combined with chocolates and fruit, to complete sets of dinnerware and glass. Some cost IL200, others as much as IL1,100. But whatever the price, the emphasis is always on beautiful presentation, up to the standards of the finest shops I have seen anywhere.

FAR NEWER on the Tel Aviv shopping scene is the six-month-old Art Floral shop on the corner of Ben Yehuda and Prishman. The shop, with plants and each of all varieties, belongs to Liliane and Jacques Grossa, recent immigrants from France. They owned an antique shop in Paris, but before coming here,

Liliane spent a year studying floristry in Versailles. The result is a most unusual shop where a jungle of plants is mixed with antique furniture and accessories.

One of Liliane's most popular ideas is a range of miniature cactus gardens inside round goldfish bowls: she calls them "Cactus Cocktails." The smallest ones sell for IL90, the largest for IL300. She also has natural string macramé plant holders, to hang from the ceiling. The basic macramé holder with a plant pot sells for IL200, but combined with glass bowls, a lighting fixture or additional pots it comes to IL300 and more.

Originally the Grosses intended their antiques to be mere display accessories to their plant shop but the demand proved so great that they have now decided to expand the business in this direction too. Except for a few favourite personal possessions, many of the smaller furniture items are also for sale... at a price. □

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IMAGINE that you are about to have an operation. No doubt you are tense and nervous. Perhaps you fear that the doctors have not told you all they know.

Now imagine that you are a youngster about to have an operation. It is certain that the doctors will not discuss your illness with you. They will examine you; perhaps they will bring their colleagues or students to look at you and then walk off to talk about your condition among themselves.

Try to imagine now that you are an Arab child about to have an operation in an Israeli hospital. Even if the doctors wanted to talk to you, they probably couldn't. Besides, you have the unfounded, but none the less real fear, that to the doctors, you are their enemy, and that they don't really want to cure you at all.

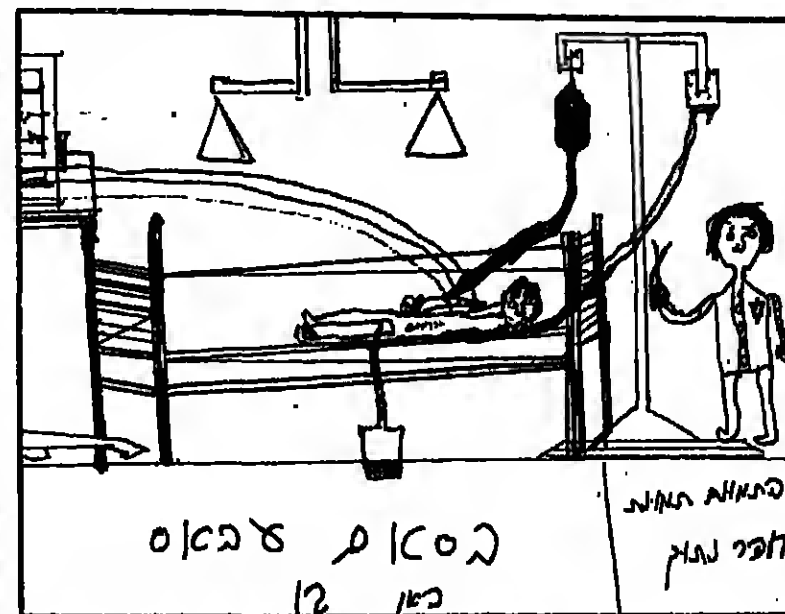
This was the fear of Rassem, a 12-year-old boy from a village near Ramallah, who disappeared from the paediatric ward at Jerusalem's Hadassah Hospital. Dr. Robin Becker, director of neuropsychological services in the paediatric department, eventually found Rassem in the hospital synagogue, wrapped in three tallitot and holding a prayer book up to his face.

Dr. Becker had seen quite a lot of the boy at the Hadassah-supervised children's clinic in Ramallah, and had talked to him as he does to all children about to undergo open heart surgery. But he had not counted on a bomb going off in Zion Square two days before the operation and did not know that a Jewish boy in the ward had decided to take revenge on Rassem for the outrage.

The Jewish boy told Rassem that he had seen him on TV running away from the scene of the blast; and that the doctors were planning to remove his organs and

## HELPING CHILDREN ACCEPT SURGERY

Hospitalization is inevitably a frightening experience for a child. Dr. Robin Becker, a neuropsychologist at the Hadassah Hospital in Jerusalem, explains to Post reporter HAIM SHAPIRO why it is often especially disturbing for an Arab child in Israel.



Drawing by boy shortly after undergoing open heart surgery.

give them to Jews. To add credibility to the threat, he showed Rassem the long scar the boy, who had undergone open heart surgery, undid his pyjamas down his chest and stomach.

AN OLD cloth was passed from one generation to the other in my family, and was finally left in a corner in the cellar of my apartment, together with old papers and documents.

On one of my visits to the Islamic Museum in Jerusalem, I was impressed by the old cloths hanging on the walls. While looking at them, I remembered the cloth that had been left with the junk in my cellar and decided to frame it and hang it up.

To my surprise, the framer-maker whom I turned to refused politely to frame the cloth, saying that he did not deal with such material. I asked him for the address of some other craftsman who would do it, and he suggested the experts on cloths at the Islamic Museum.

Another visit to the museum revealed a new world to me, and made me realize how interesting was the object lying in my cellar. The curator, Mr. Moriah, and his assistant, Mrs. Rachel Hassan, were first interested in the history of the cloth and asked how I acquired it. I told them that it was a family heirloom, that it had been passed from father to son for several generations. They then told me that it was an antique Parochet (a dividing curtain between the Holy Ark and the rest of the Synagogue). They estimated that it was made in Italy in the 17th century. But in order to determine its exact date of manufacture and the best way of preserving it, they referred me to the experts at the Israel Museum.

MY PARENTS' home during Suco-ot, my late father, Eliahu Miran, used to hang this cloth as

When Dr. Becker found Rassem, the child insisted that Rossem had died in the Zion Square blast, and that his name was Shalom Haim.

He had told his parents not to come to the hospital in Arah ty dress, and his father in fact removed his keffiyeh and shaved his moustache, and asked for Shalom Haim. His mother did not come.

In view of the situation, Dr. Becker convinced the surgeons to postpone the operation. He then got the Jewish boy to explain what had really happened in his own operation and he stayed with Rassem the whole night before his operation.

THE OPERATION was a complete success, and Rassem is now playing football. But not all the cases Dr. Becker has had to deal with in the three years since he immigrated from the U.S. have turned out as happily.

He recalls an 11-year-old Druse child with a malignant growth that necessitated the removal of his leg and hip. He talked to the boy, allowing him to vent his understandable rage at having his body tampered with. In this case, as in many others, Becker was aided by his wife, Shoshana, who speaks Arabic fluently.

Unfortunately, the boy's condition continued to deteriorate after the operation. He was finally discharged from the hospital so that, as Becker put it, he could at least die in dignity at home with his own family around him.

BECKER HIMSELF made regular visits to the Galilee until the boy died, to give all the help he could to the child and his parents. Much of his work with such children is a matter of simply listening to them. He feels that, unfortunately,

doctors are not really prepared to face the death of a patient, especially a very young one. Because they cannot cope with their failure, they work to prolong life at the expense of human dignity.

He spends a great deal of his time with Arab children. So much so that "some of the Jewish children in the ward call me the Arab children's doctor." One reason for the attention he gives them is that it can be an especially frightening experience for them to be hospitalized.

"Just think what it must be like for a child to come from a Bedouin tent in Sinai to the glass and chrome jungle of a large hospital," he said. "And the parents are often just as confused as the children."

But, of course, he admits that Jewish children are also in great need of his help. Orthodox children, he says, are often very concerned about having an amputated limb buried in accordance with religious law. Once they are assured that this will be done, they go into the operating theatre quite calmly.

It is largely due to Dr. Becker's efforts that children are no longer forced to lie in the corridor outside the operating theatre for hours awaiting their turn. He is also responsible for the fact that parents are now allowed to accompany children from the ward down to the theatre in the elevator.

Although he works out of the paediatric department Dr. Becker has the run of the hospital and sees patients of virtually every type except in the geriatric ward. But he said, ruefully, that he is accepted most readily in wards where the doctors need the active cooperation of their patients in order to treat them effectively. □

## A FAMILY HEIRLOOM

An old cloth that has been in his family for several generations has an interesting history, and is described by SHMUEL SHAMIR.



a decoration in our Succa on the balcony. I remember my father telling my sister that it was a Parochet that had been handed down in the family for generations.

My father and his forefathers used to lend the Parochet to Rabbi Yohanan Ben Zaccal synagogue in the Old City of Jerusalem, where members of our family used to serve as rabbis and cantors. My father added that the proper place for this Parochet would be in that synagogue after the liberation of the Old City.

And so, after the Six Day War in 1967 and the subsequent restoration of this old Saphardic synagogue, I approached the management and offered them the cloth as a Parochet for the synagogue; but to my surprise they declined the offer without any hesitation.

The Aron Hakodesh (Holy Ark) at the renovated Raban Yohanan Ben Zaccal synagogue is oarvad out of wood and decorated with brass engravings. As the Parochet would conceal all this, the management was not interested in it.

And so the Parochet returned ashamed to its corner in my cellar, where it lay with the other junk there.

When I told my sister the story of the Parochet, she reminded me of another incident concerning this cloth.

Our mother, Mazal, passed away on the eve of the Six Day War, and my sister wanted to perpetuate her memory by Old City of Jerusalem since at least the beginning of the 17th century. Perhaps the Parochet will help us to trace the origins of our family. □

The writer is a Jerusalem attorney.



# Aperitif time

CONTEMPORARY ISRAELI LITERATURE edited by Elliott Anderson. Philadelphia, The Jewish Publication Society of America. 342 pp. \$8.95.

Evelyn Strouse

A REVIEW of an anthology is as much a critique of its editor as of its contents — cavils about what has been included and what left out, why more of this one's oeuvre than the other's, and if the volume happens to be in translation, why this particular translation. The present, so-called contemporary anthology of Israeli writing gives rise to all these questions.

Take, for a start, the word "contemporary." Although it may mean that the writers represented are contemporary with each other, it surely implies writers of this generation. In fact, neither is true. We are treated, among the poets, to Uri Zvi Greenberg, born in 1894, to T. Carmi, born in 1925, and to Yona Wallach, born in 1945. The writers of prose are tossed into the same chronological jumble. One would not dwell on this if the works themselves carried more impressively the burden of illustrating Israeli literature.

The poets fare better than the novelists, speaking with what Ted Hughes, quoting Pound, calls "the heart's tone." There are lines so memorable that they seem to have been reborn rather than translated into English. Listen to the Russian Zaido, whose tortured fragility recalls Emily Dickinson: "We had a treasure of time/tender as morning air;" and "Why were you afraid of me

yesterday in the rain?/ and death/ I am your older, your silent/ brother." And Yona Wallach, who speaks in an idiom he has forged out of the Bible of his schoolboys and the words that brought him to manhood: "When the angels are exhausted/ we fold their wings/ with pleasure, with pleasure/ prepare the whip/ when the angels begin/ and wound them/ till dew floods the earth." How can Abba Kovner, fighter in the Vilna ghetto, so delicately imagine that "Curtains are drawn/ from the edge of the dream in a slow rhythm/Red silk"; or a time "when there's nothing left of Jerusalem/ but its beauty/ wakeful in the milky light that glides/ over its limbs."

To quote is to tease, because it whets the thirst but does not slake it. Anthologies simply tease a little longer, offering two or three poems as an aperitif instead of a long draught of the poet's work. It can, of course, be argued that if you really want to find out, say, about Abba Kovner's Jerusalem, you can buy a volume of his works. But there are 22 Abba Kovners collected here and every one makes you a present of his rosiace. Better one-quarter the number and four times the fulfillment.

THE SHORT STORIES are another matter. Only three seem worth reproducing, and a fourth, alloted from a novel, is like being invited into a house and discovering as soon as you go through the door that you're outside again. This does not, however, prevent it from being a very impressive door indeed; nor does it prevent you from wanting to return when



Abba Kovner: delicate imagination

construction is completed. The action is entitled "The Philanderer" and is written by A.B. Yehoshua, a deservedly praised writer whose work at once affirms and repudiates the longing for Zion.

He tells about a young Israeli, living in Paris, who returns to his country because his grandmother is dying, is dragged into the Yom Kippur War, deserts, and disguises himself as a Hassid. This sense of his spartan — a non-citizen of his country, a non-participant in his country's war, a non-believer in his country's religion — is terrifying because he heedlessly and passively wants to get in by getting out. The reader shares his physical and spiritual hunger, his boredom and fear, his lightning view of the war — "Toward dusk, the sun began to apill and ooze as though it too had

been bombed and our faces, the trunk, the weapons in our hands were stained scarlet" — and his transition, withheld but complete, to yeshiva life.

Of the other stories, Yehuda Amichai's "The Orgy" is a spoof and a question, both bitter. A spoof because Amichai invokes the commandment, "And you shall afflict your souls," arguing that if you fast on Yom Kippur you afflict your body, thus making it impossible to afflict your soul. And a question because each of us, eluding out his individual life, loses life; in "stalking desire," Amichai's phrase, how can we embody it? He illuminates the polarity with the tale of a rabbi who lived between two villages, over both of which he presided. "People came to him with questions of halacha. But living between two villages, how could he give them answers?"

"LOUDIOR Loudior" is David Shahar's great mural of a story, magnificently underpainted, the centrality of Loudior lighting up like a crazy sun corners crouching in darkness. It is less metaphorical than symbolical. Loudior the person of the Jewish-Arab struggle, the murdered prophet, the crucified Christ. It explodes a pre-war Jerusalem into life, black and burnished, whipped by sand, and today's Jerusalem is like a reflection in a copper tray.

Loudior the Silent becomes a Jewish will, a dervish speaking literary Arabic, wild and emaciated, who "stared at the crowd as though from another world, seeing no one." Loudior has become an Arab, made the pilgrimage to Mecca, earned the right to persuade the Arabs to "go back to the big apocalyptic Arab lands where they belong."

The story of Loudior is also the

story of Konstantin Shapiro, who writes secular Hebrew poetry and is cast out of the Russian Jewish community by his rabbi father. When he appeals to the Zionists he is cast out a second time, denied entry to his dream. Loudior, sure enough of his faith to abandon it, is, like Konstantin Shapiro, also twice cast out. Both have taken the right road and arrived at the right place — but they don't belong. "Can't you see that nobody understands you and nobody wants you here?"

Neither so baroque as "Loudior," nor so enigmatic as "The Orgy," nor so personally disturbing as "The Philanderer," Amos Oz's "A Hollow Stone" is impressive because of its detachment. Oz, whose pen is not a camera like Robbe-Grillet, is the less cold and impersonal enough for anyone whose tastes run in that direction. He allows himself an emotional outlet by standing at the edge of disaster, uninvolved but interested in averting it; he penetrates the thoughts of his protagonists in uncannily like fashion. Occasionally he permits himself a subjective adjective. His story succeeds because it trambles with the torment of burning questions coolly unanswered.

The other six stories fall in various ways. Some, perhaps, do not suffer translation gladly, asreaching as they do for a linguistic idiom that may be effective in Hebrew but sounds in English like over-dressed Hemingway. Others strive at self-consciousness for symbolism that the focus, if one exists, is lost, as in the story of a gazelle — Israel? — whose author, possibly influenced by Beckett, repeats whole paragraphs. The narrative lins in most of these pieces is blurred as a result of over-implication; spinning more threads than the loom will hold. □

# Vichy campaign

OUR ENEMIES THE FRENCH: Being an Account of the War fought between the French and the British. Syria 1941 by Anthony Mockler. London, Leo Cooper. 262 pp. £7.00.

Israel Margalith

THE SYRIAN campaign of June, 1941 — the only battle fought by the Allies close to the boundaries of Palestine — was considered as merely an episode, albeit an interesting and highly instructive one, in the military annals of World War II. But in retrospect, and especially considering the developments in the Fertile Crescent, this short campaign could be regarded as a quite important turning point.

Syria under Vichy domination, with German agents and spies, and later with German planes landing on its airfields, was on a road of vital military importance to the British. It was a key position between the Suez Canal and the oil fields of Iraq. It was also important as far as de Gaulle's aspirations and goals were concerned.

Anthony Mockler, an experienced war correspondent (mainly for the *Guardian*) and a military journalist, has written a detailed and entertaining account of this picturesque campaign. The forces in action included a "conglomerate" of multi-lingual and multinational units. The Allied force comprised Australian, Indian, British, Arab

Legion and Free French troops. The Vichy defenders of Syria and Lebanon belonged to the French Army of the Levant, which outnumbered the Allied force of invasion, and included Algerian, Tunisian, Moroccan and Senegalese troops.

THE DETAILED story of the campaign is preceded by "introductory" notice on the background to the situation in the Near East in early 1939. Under the heading "Palestinian Leaders," the Mufti and Fawzi Qawukji are reported as moving forces against the British. "Balfour's pledge of a Notional Home for the Jews in Palestine" as a cause of a serious Arab uprising in 1936 is mentioned as *passant*, but the Jewish community in Palestine, the Yishuv, is overlooked as non-existent.

It is not surprising, therefore, that in his description of the campaign the author does not mention the participation of the two Palmah units under the command of Moshe Dayan and Yigal Allon, respectively, who guided the advancing Australian troops into Syria.

General "Jumbo" Wilson, who directed the invasion of Syria and Lebanon from his General HQ in Jerusalem and from Nazareth, reported in his war memoirs that "the advance on the coast road... (was) assisted by a subversive organization previously infiltrated across the frontier." The

Australian account by J. Lang is far less anonymous and gives credit to the Jewish military guides.

The Palmah's participation in the Syrian adventure certainly should not be overestimated in military terms. But Mockler's omission of known facts, coupled with his tendency to emphasize Arab military participation, will disappoint this Israeli reader.

Mockler considers the political outcome of the campaign as "a great blow to General de Gaulle," who did not succeed in convincing the great majority of the French Army of the Levant to join his camp and not return to Marshal Pétain's France. De Gaulle claims, in his War memoirs, that he could have succeeded if time and "les moyens de les éclairer" had been given to him. Mockler, however, suggests that "the self-righteous fanaticism of the Gaullists repelled" many French caught in this tragic situation.

Unfortunately, Mockler does not refer to his sources, and does not substantiate his findings with footnotes and so on. This makes his book less scholarly than it was intended to be. □

# Kiddush wine

THE UNITED SYNAGOGUE 1870-1970 By Aubrey Newman. London, Routledge & Kegan Paul. 240 pp. £6.50.

Nissim Rejwan

BOTH AUTHOR and publisher take care to remind the reader that this is not a history of London Jewry, nor even a history of that community between 1870 and 1970. However, it is more than just a record of the United Synagogue's origins, activities and growth during the first 100 years of its existence. Written by a trained historian — and a conscientious one — the book is a mine of information about Anglo-Jewry in general and the Ashkenazi Jews of Greater London in particular.

The United Synagogue is the Association of Orthodox Ashkenazi synagogues in London established in 1870 and officially recognized by an Act of Parliament. Bearing in mind the fact that, during the 19th century and the early decades of the 20th, most of the communal activity of the Jews revolved around their houses of prayer, it is only natural that the story of the United Synagogue, recorded in this book, tends to develop into a study of the way in which the London Jewish community changed in the period covered.

THIS CHANGE came in various forms and affected all facets of the community's life and activities. As Mr. Newman shows, along with the Synagogue, the community changed in its pattern of leadership and membership, and its physical and geographical spread over the metropolitan area.

Perhaps the most interesting part of his story is the way the Jewish immigrants — in the period 1870-90 they doubled the size of the number of the London Jewish population from about 35,000 to some 70,000 — managed to integrate and in the end adopted many of the characteristics of the host community.

Remarkable, too, is the phenomenon of continuity. Not only did Anglo-Jewry manage throughout those hundred years to adapt itself to its changing surroundings, the United Synagogue, still functions on pretty much the same lines today, even though the community has expanded practically tenfold. This continuity is seen by the author as constituting the real strength of the United Synagogue, and his book amply illustrates that view.

Mr. Newman divides his history conveniently into four periods: "The First Generation 1870-1890," "Expansion and Adaptation 1890-1912," "Absorption and Consolidation 1912-45" and "The Fourth Quarter 1945-1970." Together, they fulfil in an authoritative and readable manner the book's two main aims: to describe the growth of one of the most important institutions in modern Anglo-Jewry; and to set that institution within the broader context of 19th and 20th century British history. □

# Facist wife

MY TRUTH by Edda Mussolini Ciano, as told to Albert Zarcia. London, Weidenfeld & Nicolson. 244 pp. £8.95.

Lynn Sharon

IT WAS because the jacket proclaimed: "Il Duce's daughter breaks thirty years of silence" and the recollection of a story that my husband told me which involved Mussolini and Edda Ciano's husband, that I was drawn to this book.

In the late spring of 1943, several hundred Jewish refugees fled from a German-occupied France and Belgium, including my husband and his immediate family, and temporary refuges from the Germans in the mountain villages of the Alps Maritime, a sector of France occupied by the Italians. The Jewish refugees were required by the Italian authorities to live under "forced residence" conditions, which meant that their movements were restricted and they were required to report twice daily to the police. Outside of this, the Italians did not interfere in the day-to-day lives of the refugees.

However, the Jews found the Italians to be "benevolent killers." Although life was peaceful enough, rumours flew about and low-key hysteria was the norm. But one rumour caused more than the usual concern: Edda was pressuring Mussolini to transfer the Jews living in the Italian occupied zones to the German zone.

The Jews decided to send a delegation to Nice to seek the advice and help of Mordechai Anielewicz, a prominent Italian-Jewish banker, known for his well-placed connections. Donati agreed to go to Rome and to report to Mussolini on their behalf. He planned to ask the Duce to transfer the Jews from the occupied zone into Italy, where, naively believing that they would be less susceptible and vulnerable to German pressure.

When Donati returned to Nice he reported that he had met with Count Galeazzo Ciano, Italy's Foreign Minister, who happened also to be Mussolini's son-in-law. Ciano, he said, had promised him that as long as Mussolini held the reins of government no Jews would be deported to German-occupied zones or turned over to the Germans. Somewhat reassured, the Jews returned to their lives of wartime normalcy. Less than one month later, the situation changed drastically.

ON JULY 24, 1943, the Inner Council of the Fascist Party met and passed the Grandi resolution which removed Mussolini from power. Count Ciano, known for his anti-German sentiments, voted with the majority. The following day Mussolini was arrested by order of Marshal Badoglio. In less than a year's time, however, the Germans returned Mussolini to power. Ciano, along with the other signatories of the Grandi resolution, was arrested, tried for treason and executed, Mussolini refusing to intercede on his son-in-law's behalf.

Several months before Mussolini was returned to power, Marshal Badoglio signed an armistice agreement with the Allies. The Jews of St. Martin Vesubie, who had placed their faith in Ciano's promise, had little cause for jubilation. As soon as the armistice agreement was signed, the local Italian commander informed them that his forces had been ordered to return to Italy. The Jews decided that their only salvation lay in following the Italians; a few days later several hundred of them — men, women and children — crossed the Alps under the protection of the Italian army.

THE BEST that can be said about Edda Ciano and her book is that it is the ranting of a vain, egotistical, shallow and stupid woman who does her utmost to obfuscate history and make a mockery of her father and her



Edda and Count Galeazzo Ciano.



husband. With all their faults and shortcomings they deserve a better epitaph.

The purpose of the book, she says, is to clear her husband of the charge of treason. Edda Ciano has set out to "rehabilitate" her husband's tarnished Fascist reputation. As a result of her efforts, Ciano's last, or perhaps only, courageous act is turned into a grade B movie scenario. Ciano, according to his wife, was not a patriot, or even a misguided idealist, but the victim of plots, counter-plots, intrigues and misunderstandings.

Edda herself was the scintillating star of the drama, always centre-stage in the Axis production. Her personal ambition, obsession with power and love affair with all things "Aryan" are paraded before us goose-step style. She even quotes the world press of the period who describe

her as a Messalina, a debauched woman, who liked to visit Germany in order to sleep with the Führer's personal guards because they were all blond and handsome. Of course she calls these reports false, but she appears none the less to wallow happily in the innuendoes and rumours. She writes: "I don't see why people shouldn't have had a good time under Mussolini's rule."

The book is replete with repugnant examples of Edda Ciano's political philosophy, acumen and logic. "Given my Germanophile sympathies," she asserts with pride, "I was... the link between the Führer and my father. I found it normal that two dictators should be allies." Edda also found Hitler to be a "veritable hero." He was admirable, amiable and cultivated, and "his blue eyes were charming... his voice was low and agreeable, he spoke calmly, listened attentively, and had a pleasant sense of humour. I was always struck by his extraordinary kindness and affection toward me as well as by his patience."

She doesn't overlook Goebbels, the bon-vivant of the darling duo. "Despite his puny aspect, his short stature, and a clubfoot, Goebbels was a captivating man because of the intelligence shining in his brilliant eyes... (he) was famous for his number of female conquests... few women could resist him, especially in the artistic and literary milieu where his power of seduction was augmented by his Ministerial position."

AS FOR the Holocaust, Edda found this to be unjustified. "I deplore the extermination of the Jews by the Germans. It is true that I believed that the Jews, although charming personally and in small numbers, represented a danger since they were eager for power and because at a certain period (and even today) they controlled the levers of command almost everywhere in the world. I was equally convinced, because the propaganda affirmed it and there was nothing to prove the contrary, that the Jews had neither pride nor a sense of humour, and I was delighted to be an Aryan..." □

# Women's needs

THE HITE REPORT by Shere Hite. New York, Dell. 638 pp. \$2.75.

Orah Blaustein

WHAT DOES a woman want? This question has occupied the minds of men from the dawn of civilization. Ironically, it rarely occurred to anyone that it is women who hold the key to the great eternal mystery. Few have thought to ask, and still fewer have listened.

The *Hite Report* was compiled from the replies of thousands of women to a detailed questionnaire concerning their intimate feelings and experiences. It is frank, direct and rich in information. The general mood is reflected in a reply to the last questions: Why did you answer this questionnaire? How did you like it? "Wow! — Let's let women tell it like it is, instead of all those men telling us like it 'should' be!"

The questionnaire, drawn up by Shere Hite, was designed to cover as many aspects as possible of the female sexual experience from childhood to old age, and to elicit clear and comprehensible replies about usually complicated issues. The picture that emerges is astonishing in its subtlety and complexity, and shocking in its exposure of ignorance and frustration.

Question: Is sex important to you? What does it mean to you...?

Answers: "Yes, I like to give him pleasure, and also maybe I like it because it is so familiar." "Yes, I like it, what healthy American woman doesn't? It's a natural process."

"It's a trade. Like my mother says, men give love for sex, women give sex for love."

Question: Do you ever fake orgasm?

Answers: "Never, I consider it a denial of all that shared experience means."

"I used to, when my husband had a complex about sex and a marriage counsellor told me I should build up his ego."

"No, but I may act more excited than I really am."

THE AUTHOR's committed feminism can lead to only one conclusion. Sex as traditionally defined — within the narrow pattern based on the reproductive model — and practised by most people, is not acceptable to women physically or emotionally. Women must begin to pave the way for a true "sexual revolution" by expressing their needs, expanding the narrow limits imposed on sexuality by society, and asserting their rights — and men's rights — to a truly fulfilling and open experience.

Yet regardless of one's viewpoint, *The Hite Report* must be recognized as a true source of insight to female sexuality, feeling, and imagination. Although somewhat long and occasionally repetitive, it approaches a vast subject in a clear, organized and interesting fashion. Women stand to gain much in the way of self-knowledge from it. And men should be glad to have so much information about what women "really" want. □

# Naked ladies

FROM NAKED TO NUDE — Life Drawing in the 20th Century by George Esler. New York, William Morrow. 104 pp. With 81 illustrations, 8 in colour. \$5.95.

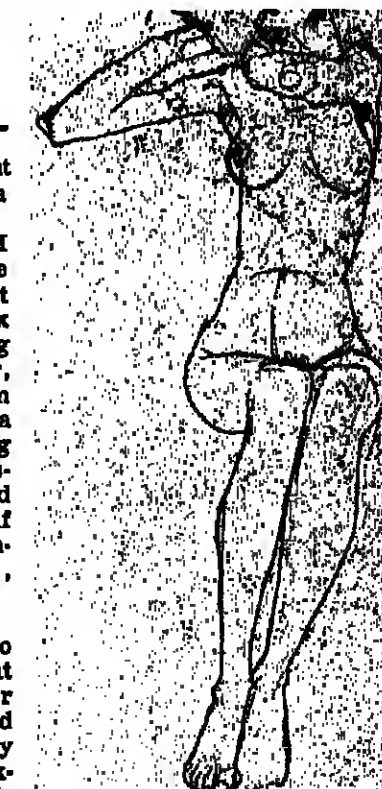
Meir Ronnen

I BEGAN DRAWING from the female nude just after my 14th birthday. The experience quite put me off sex — at least for a year or so. The art school model was young but apathetic and showed a bright red down one side from the nearby electric radiator used to fight off the freezing Melbourne winter; central heating was unknown. The problem was not how to deal with sex — or sexual — evidence of sex, but how to render the pathetic goose-pimpled object in front of me in terms of line. It was difficult to describe the form of Donatello's bottles. We drew every day in our still life classes. Being a conscientious little snapper, I concentrated on the

academic problem and might just as well have been drawing a bottle.

For several subsequent years I pondered, with some wonder, the sexiness of life classes, this at a time when my interest in sex outside of drawing was growing apace. I was ogling the other, dressed females in the room rather than the undraped parade of altars. Of course the drawing teachers gave the firm impression that sex did not exist and would have denied that it did if asked. Not surprisingly, our renditions remained lifeless, academic studies.

OBVIOUSLY, YOU don't have to be a pornographer to draw great nudes. But as George Esler (himself a life class teacher and extremely able renderer of very female nudes) points out in his excellent little introduction to this new, illustrated softback, you do have to be aware that you are dealing with a living, feeling human body, and not at all a pin-up type is desirable as a model (make of that what you will).



Egon Schiele, seated nude.

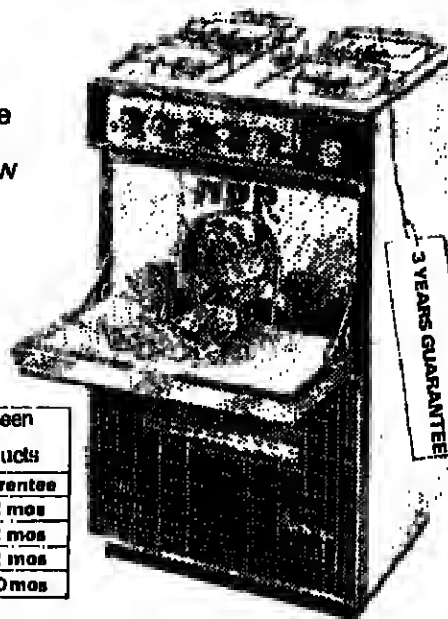
But until fairly recently, most artists have been men and most models fairly young women. The female body is an entrancing and



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## Spy thrillers

THE LEFT-HANDED SLEEPER  
by Ted Willis. London, Pnn Books.  
240 pp. 70 p.

AGENT IN PLACE by Helen  
MacInnes. New York, Fawcett.  
318 pp. \$1.95.

Sam Wolf



IT IS ALWAYS good for a reviewer to begin with a confession. So let me say at the beginning that I'm more than a trifle annoyed by writers of spy novels who sprinkle their books with liberal doses of pseudo-authenticity, not even knowing the meanings of basic words in the espionage game.

Both authors appear to be ignorant of the difference between an agent and an intelligence officer. An agent is a citizen or a lawful resident of a country who, in that country, carries out espionage activities on behalf of another country. An intelligence officer is a citizen of one country who, in the employ of an espionage organization of that country, enters another country for the purpose of spying. Intelligence officers, however, are not only spies working in the field. The term is applicable to all personnel of espionage organizations who are not employed in simple administrative tasks.

Another source of annoyance is boldly displayed ignorance of the structure and operational methods of those official espionage bodies on our side (e.g., the CIA, SIS, MI6) and on theirs (e.g., the KGB). Both novels have these faults.

LEAVING ASIDE the atrocious errors, which a genuine spy-thriller fan cannot really do, these books may be judged by their

merits as novels. *Sleeper* is a nicely written but not particularly imaginative effort that shows all too clearly the awful effects of that cemetery of literary endeavour, television, in which the author was buried alive for many years. It suffers from that nauseating attempt to pander to all the supposed tastes of what is supposed to be the typical, barely literate, family.

Agent, on the other hand (it should of course be "Intelligence Officer"), is a fairly compelling drama which does deserve the appellation "thriller," although it lags and hangs slack in some places. The plot, description of places, and the thoughts of the characters are provided with a well-knit set of details that draw the reader into the story and keep him there. It is these small details, skilfully described and carefully placed, that, bit by bit, create the intriguing scene of time, place and action which makes the difference between a novel and an elaborate synopsis (of which Ted Willis's book is a good, or if you like, bad, example).

Perhaps there is more truth about relations between the democracies and the dictatorships in a good spy thriller than in all the policy papers of the State Department. On the evidence provided by Helen MacInnes, that would seem to be the case.

## Monkey business

SCRUFFY by Paul Gallico  
Penguin. 288pp. 80p.

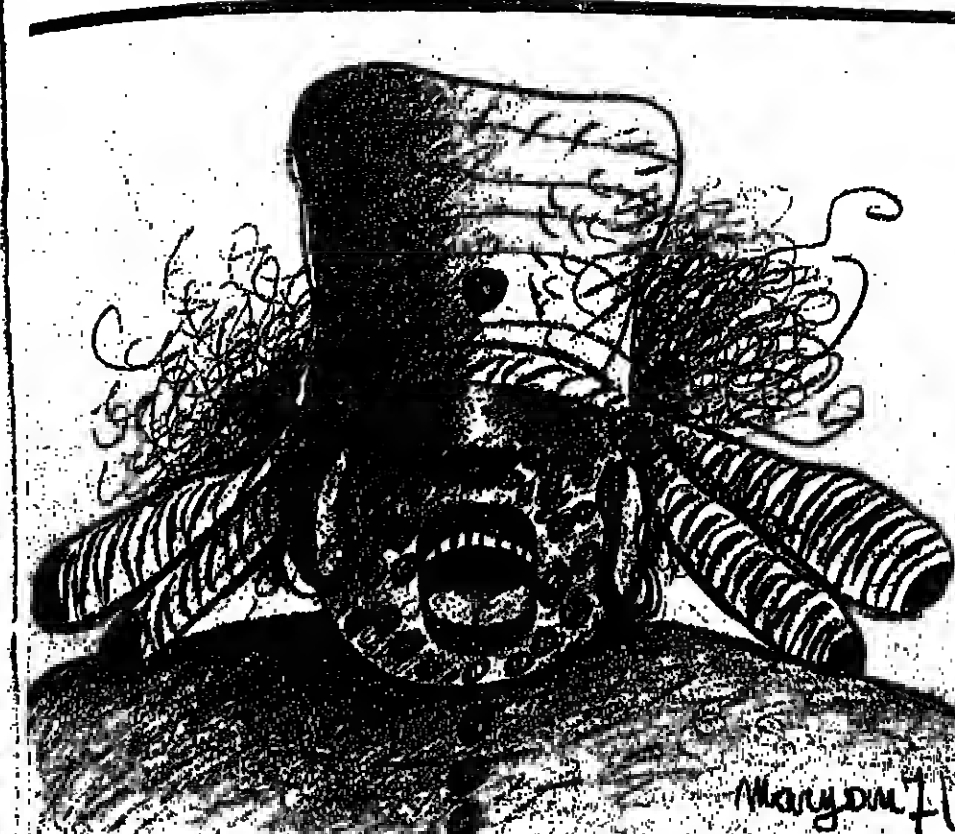
David Kriss

"HO CADS! What's the gen?" exclaimed Group-Captain Cratch. Well, sir, the situation is as follows: If the Barbary apes on the Rock of Gibraltar are allowed to die out, the Spaniards, believing the superstition that the British will then leave, might join the war against the Empire and change its course.

Winston Churchill did actually send two messages to Gibraltar expressing concern about the welfare of the apes and instructing that their number be restored to the original 24. The rest of this book, as the late Paul Gallico readily admitted, is pure imagination, and was presumably republished by Penguin to cash in on the wave of nostalgia for the 1940s.

Ah, if it were all so tickety-boo as in books like *Scruffy*: a perfect world where every Spaniard is called Alphonso, every R.A.F. officer sports a handlebar moustache, and every Cockney is a sparrow. Mind you, it's touch and go for a while and the wily Hun seems to be giving our lads a spot of bother; but inspired British amateurism wins the day.

You see, "While the Jerry is highly efficient and a nasty fellow in a war, he is also a supreme fathead, which is something you can lay odds on." I wouldn't disagree with you for a moment, Major Clyde, but I wonder if Biggles wasn't looking over Mr. Gallico's shoulder when he created you, or how deep his tongue was in his cheek when he titled one chapter "Lady French Bases the Fish."



Maryon: Panda. Pastel drawing (Shulamit Gallery, Jaffa).

## Memoirs of a survivor

Gil Goldfine

PORTRAITS are meant to establish a relationship between viewer and sitter and to convey pictorially the essence of a character. MARYAN'S pictures are universal portraits, depicting the archetypal features of a specific group he knows well. The fat, fleshy faces, detailed with humorous lips and sagging jowls, festooned with beards, appearing in a faint decency and justice while bowing to decay and moral corruption.

Eyes and noses are meagrely rendered, symbolic of the blindness of reason and the avoidance of witnessing the responsibility of the individual or seeing the results of behaviour produced in the name of ideals.

The last time I saw Maryan's work was in New York at the Allen Franklin Gallery in 1968. Smack in the midst of dying action painting, growing Pop art and the infancy of surrealism, his expressionism stood apart, somewhat detached but vital and motivated by the deliberate, unconvincing messages of his past.

CHILDHOOD HORRORS

Born Pinches Burstein in

Poland, Maryon was flung into a Nazi concentration camp in 1939 at the age of 10 and managed to survive five long years there. Then, after three years of Allied DP centres, he arrived in Israel but left for Paris in 1950, and lived there until he went to New York in the early '60s. He died this year at the age of 60.

A memorial exhibit at the Shulamit Gallery in Jaffa brings together some early large canvases illuminating the horrors of the camps; and smaller coloured drawings plus a major series of biting portraits from 1971, rendered in "Panda" oil, pastels and graphite. Also available are lithographs illustrating Kafka's *The Trial* and personal printed memoirs.

Throughout, the indelible experiences of childhood are there. Inescapable. The illustration varies, the attitude remains constant. From the obvious to the veiled, from the realistic to the symbolic, Maryan's condemnation of the forces of evil and ignorance is wrought with slashing brush and unhesitating line into pictures that often project a deliberately juvenile quality.

THE HAT

Apart from raw hues of pink, violet, yellow and green that grate

Michael Gitlin: composition in wood, paint, paper (Bertha Urdang Gallery, Jerusalem).

## Painted drawing

Meir Ronnen

MICHAEL GITLIN now has, in addition to his show of large works at the Israel Museum (*The Jerusalem Post*, August 25), an exhibition of smaller works at Jerusalem's Urdang Gallery. Entitled "Drawings," these smaller works are not really drawings at all, but paintings, made of split and painted wood, following much the same approach as the sculptures at the Museum (Gitlin's drawings based on the series are unfortunately not displayed). This time, however, all are presented as well pictures; and four of them take place on a background of thin cardboard.

The paintings on wood are made of split plywood, the silver that has been split off sometimes being divided into two and the pieces placed on, or outside, or both on and outside the dominant area. The latter is painted off-white and the silvers are painted black, evidently for painterly, not conceptual, reasons. The jagged edges add an element of drawing and an abstract-impressionist touch. These simple works are elegant and effective.

The painted assemblages on cardboard are even more interesting, but not wholly successful, for Gitlin has, for

once, failed to relata the elements and shapes to the total area and proportion of cardboard itself is old and yellowed, and thus a highly unattractive material. If Gitlin wanted this tone and colour, he would have raised more interest by painting it, instead of making do with such a tacky "found" effect.

The assemblages employ the principle used by Gitlin in his large "Demarcation" piece currently on show at the Israel Museum and at the Kassel Documenta; indeed, one is almost identical with it: part of the assemblage is painted together with the background and then moved, creating two new forms simultaneously, one a "negative" image.

The method is simple but ingenious and has endless possibilities. These four works are repeats of others made by Gitlin in New York; photographs of the New York pieces (such as the photograph above) show that they were more effective than those presented here, for they were placed on good quality paper and the elements better related to the more condensed format (Bertha Urdang Gallery, Bialik 7a, Beit Hakerem). Till Sept. 15.

DANIELA PASSAL, a Besalel graduate who has been working and showing in the U.S. off and on for over 15 years, is exhibiting pen-and-wash paintings of nudes and landscapes that are more elik than anything else. Passal has a good sense of composition but uses it to distract attention from the fact that her works are neither well drawn nor deeply considered. She also displays some near-life-size stuffed cloth figures wearing actual clothing, "soft-people" made for experimental theatre. Off-stage, they are seen as formless and not well finished and do not at all compare with the cloth sculptures of Irena Raichwarger and Mavis Smith (the latter's works were one of the highlights of the recent Basel Art Fair). Passal simply doesn't work hard enough (Debol Gallery, Elm Karam). Till Sept. 22. □

## Bertha Urdang's Jerusalem gallery to close



Bertha Urdang.

FOR MANY years Bertha Urdang's Rina Gallery was the leading private art establishment in Jerusalem. It kept up — and indeed added to — its reputation in the 1970s, even though Bertha Urdang managed a "branch" in New York. The gallery introduced or promoted some of the best works of some of our most notable artists, such as Benni Elrat, Yosef Zaritzky, Joshua Neustein, Moshe Kupferman, Michael Gross, and Raffi Lavie, to name only a few. Shows in Jerusalem were sporadic, however, until the new "Bertha Urdang Gallery" was opened in Beit Hakerem last summer; it was managed, while

Urdang was in New York, by Catherine Goetschel. Today, after one year and a deficit of IL65,000, the Jerusalem Urdang Gallery is closing down; and Bertha is returning to her New York gallery. The loss to Jerusalem is very real. Curators and aficionados alike will miss Urdang's promotion of the new.

The unhappy development was perhaps inevitable. Much of the conceptual art she displayed, not to mention some of the "installation" pieces, is virtually uncollectable here, except to museums; and those are limited in number and budget. The Urdang Gallery has, in general, long

moved on from abstract expressionism, which is what other galleries that are still doing well here are selling (not to mention those that do very well out of warmed-over surrealism and post-impressionism).

The current show of works by Michael Gitlin is Bertha's swan song here, for the time being. At least, the Bertha Urdang Gallery in New York is still alive and well, no mean achievement these days, when other established Madison Avenue galleries are retreating to their owners' private apartments. □

MEIR RONNEN

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A scene from Miller's 'All My Sons,' one of the Cameri Theatre's greatest successes, which continues next season.

## The accustomed rut

THIS IS the time of the year when a theatre critic who sits the year round sees the trees has to take a look at the forest. And the theatres having been closed these past few weeks makes this task easier.

Has it been a good year or a bad year? The melancholy answer is that it hasn't been either. Everything continued in its accustomed rut, each theatre doing the expected. There were no surprises, nothing to rave about and little to rage against. There were a few bright spots, and there was this grey, everyday background.

It has been a bad year for the original play. Two of our best playwrights, Nissim Aloni and Hanech Levin, were silent, the former not having finished a long-awaited work, the latter away on a sabbatical. Another of the better playwrights, Ya'acov Shabtai, disappointed with his *Don Juan*. Of the younger generation, only Hillel Mitterpunkt came up with a play which, despite its many faults, had something worthwhile to say.

The most predictable of all theatres was the Cameri, an efficient factory turning out four or five productions per season, at least three of which are guaranteed successes. Guaranteed, because the plays have done well abroad, the well-founded theory being that the Tel Aviv audience likes pap just as much as audiences in London, New York, etc., preferring to sit back and watch the familiar and the comfortable, which calls for no intellectual or emotional effort.

Without any statistics at hand, I can state that the Arthur Miller play *All My Sons* is one of the biggest successes the Israeli theatre ever had. It opened at the Cameri in the 1976/77 season, reached the height of popularity in the season just ended, and is carried over to 1977/78.

*All My Sons* is typical: a superficial, melodramatic play with "social," "political" ideas, with a phony confrontation between the "good" and the "bad," the "good"

### THEATRE Mendel Kohansky

naturally vindicated at the end. In addition, the show has the Cameri's chief drawing card, Hanna Marron, who must by now be sick of portraying the matriarch.

Another hit of the Cameri's season to be carried over to 1977/8 was *Otherwise Engaged*, one of those sophisticated, chi-chi comedies which, given the superior training of English actors, are sure to provide good entertainment — in London. In the Cameri production, with its indifferent acting, the play shows its essential emptiness under the sophisticated veneer.

The saddest disappointment was the Cameri's annual production of Shakespeare's *The Taming of the Shrew*, directed by Yossi Milo, was full of contrived whimsy, of gimmicks which promised but did not deliver, with such embarrassing touches as a giant bottle in the background leaning to one side — to indicate that the hero came from Pisa.

HABIMAH during the past season underwent one of its frequent shake-ups with the departure of artistic director Yossi Yizraeli after the briefest of stays, to be replaced by veteran actor Shlomo Bar-Shavit. Changing horses in midstream, however, did not seem to make any visible difference, as the company went its accustomed way, providing no surprises, but on a level superior to that of the Cameri.

The Italian *Straw Hat* under Omri Nitzan's direction was light entertainment, staged with style and wit. Two major productions, Brecht's *The Good Woman of Seuzan* and Shakespeare's *Richard III* were directed by David Levin correctly and competently but without any originality. Then there was the revival of *Who's Afraid of Virginia Woolf?*

which 10 years back was one of the company's great successes. It was a success this time too, but showed how thin this play has become in the 15 years since it became a world sensation. It was also at Habimah that the season's only original play of any note was seen. I refer to Hillel Mitterpunkt's *Ground Waters*, a play about characters living on the fringes of society in a development town. Poorly constructed, it had the advantage of authenticity; the characters were real and full of pathos, speaking a poverty-stricken language of broken phrases which only faintly resembled standard Hebrew.

THE HAIFA Municipal Theatre, in recent years the bastion of original drama, came out poorly in the past season with Ya'acov Shabtai's *Vulgar Comedy* about *Don Juan* and his friend Shippel, a play well below the standard of this playwright, tedious, forced, an abortive attempt to transpire the reality of Israel in the '70s. The company's main effort for the season was the controversial *Kriem*, praised by many, severely criticized by others, including this writer. Conceived and directed by Nola Chilton, *Kriem* was a musical of sorts based on the life of "Second Israel," the material culled mostly from taped interviews. It presented the crucial problems of Israel's split society in a simplistic manner, without any attempt to reach below the surface to the roots of the problem. Mediocre entertainment with music and singing, *Kriem* was not free of sensationalism. The programme, in the shape of a newspaper, had a picture showing helmeted policemen attacking a crowd of demonstrators, with a caption reading: "Policemen, most of them of Oriental complexion, attack Panthers with truncheons in a stormy demonstration in Jerusalem." (First of two articles on the 1976/77 season)

WHO HAS EVER seen a young shoemaker? Who ever met, even back in fairy tales, a shoemaker's son of apprentice age? All right, there is that old saying about the shoemaker's children going barefoot, but that is obviously purely abstract. One never saw those kids in the illustrations which were, however, full of, say, woodcutters' children.

In other words, shoemakers have always been Senior Citizens living alone, and it's hard to imagine how they have managed to reproduce down through the ages. But we seem finally to have arrived at the ultimate generation, and after these, no more. And a great, great pity.

Though they haven't really been shoemakers for a long time, and haven't been "sandalmakers," as in Hebrew, for even longer. They are shoe repair-men (as in television repair-men), and what in the world will happen when the current generation retire and their children (I know they must have some) become unemployed academicians?

My circle of vanishing shoemakers has included some very charming people. Two have closed down in my neighbourhood, but one still remaining, an extremely pleasant craftsman from Yugoslavia, has told me proudly that his father and grandfather before him were also shoemakers. This, of course, destroys my thesis.

This idea of quaint, old world shoemakers is an Israeli asset which impresses tourists. One overseas visitor I know brings her shoes for repair to Eretz Yisrael year after year. "In America, they laugh at me when I bring in a worn-down heel," she told me. And for real food for thought, as another American tourist told me, "the only shoemaker in our town is an Israeli."

So with aroosen through *jerid* and the lack of natural reproduction, what's to become of our shoe? Especially since the other concomitant of progress is that shoes are now in worse and worse shape starting with the day they're brand new? Well, be of good cheer, and be thankful for those few shoemakers still remaining. We are much better off today than we will be a few years from now.

ANOTHER encouraging per-

## Vanishing mini-enterprises



Helga Dudman

sonage still with us is Hinde, the Flehwoman of Rehov Bilu. The Bilu neighbourhood remains a kind of nature reserve for such colourful enterprises and Hinde, powerful and moody, slaps around those carp and trout, flings them flapping on the scale as the customers run for cover, in a way few men could. She also sends back to the delivery truck any fish whose eye is less than brilliantly clear, whose scales are less than shimmeringly fresh. And you should hear the contempt she has for the standards of loss personal, much larger, fish shops.

Ya'acov, on the other hand, closed down his little fruit-and-vegetable shop a year or so ago, and I miss him sorely. It had been at the other end of Bilu for about 30 years, and when he wasn't whistling Beethoven over the cucumbers, Ya'acov was making deliveries on his bicycle. I think

he was the last greengrocer in Tel Aviv who gave you parsley and dill free, as a little gift.

It used to hurt Ya'acov to sell you a banana or a cabbage that was less than perfect, and he always was ready to explain — in exquisite Hebrew, in exquisite German — why the vegetables were off. "It's Ramadan," he used to say, during seasons such as the present one, "so the Arabs aren't coming to work." The Jews, he would add, with a German-Hebrew sigh, were no longer up to backbreaking work. Including at the kibbutzim: and he had a son at a (religious) kibbutz.

I still bump into Ya'acov from time to time. Since retiring from the vegetables, he does volunteer work at a hospital, helping out patients who can't get along alone.

I am bringing all this up as a feeble adjunct to the economic view that private enterprise is beautiful. So it well may be, as

long as it's what's called the "Ma & Pa" shop, with Ma and Pa having a personal hand in the business and the till.

Once Ma and Pa go public, and the thing expands into what is called a Heartless Corporation, there isn't all that much difference between rampant socialism and rampant capitalism: the profit motive of the corporation gets too far removed from the employees', or even executives', motivation, and the small shareholder barely knows what's going on. Oh, good profits provide bonuses, but the staff can steal from the private as well as the public purse, and the big private outfit can often be more efficient than the public one in bamboozling the customers.

WITH ALL THIS in mind, it is sad to see the human-sized enterprises vanish. One epochal one, which sits somewhere in between very old-fashioned production methods and very modern ones, and very big ones, deals in cheese. It also sits on a portion of the Tel Aviv-Jerusalem road that was once new (after 1967) but is now the "old new" road, and will soon be supplanted by the still newer new road now nearing completion.

What will happen then to the dairy of the "Shepherds of the Valley" ("Ro'nei Ha'emek") at Mishmar Ayalon, halfway between the two cities, "near where they sell the flowers," as those who know say, on that stretch of road which Israeli drivers curse because the speed limit is 60 km. This price to be paid for that hotly anticipated, sizzling half-hour spurt to Jerusalem will be what the price for elzling always is: total unconsciousness of everything on the way.

Even today, you need to know somebody who knows about itzhak Abramovics' little cheeseries on the south side of the road in order not to miss the small, two-storey building that looks like nothing at all.

Otherwise, even at 60 k.p.h., you will pass the feeble sign and therefore also cheeses and yoghurt of the ones-upon-a-time kind, the sort one assumes had long ago been put out of business by modern production and distribution technology.

I was taken to the "Shepherds of

the Valley" by a knowledgeable local journalist who has made a great impression on the diplomatic corps and visiting celebrities by bringing them to these vanished-farm-variety of cheeses. So naturally Mr. Abramovics was very glad to see us, and prepared a little taste-feast, under his fig tree. We sampled quite a few of the 15 cheeses he makes — katchkeval, various white ones, yoghurt that is exceptionally rich and full of flavour, and an old-world delicacy called, in the Old world, *Smetana*, which is cream so rich as to be solid.

ABRAMOVICS grew up in rural Rumania, where a cheese like katchkeval is a Balkan tradition; we saw his sitting like so many frosted cakes during their six-month maturation in one of the back sheds, where pipes and refrigeration and other incursions of technology have modernized the dairy in recent years. A member of Kibbutz Gezer when he first came to Israel (where he worked as a plumber), Abramovics has had his ups and downs with cheese here. He would very much like to get into exports, but no effective channels are in sight.

His 300 sheep graze safely in the nearby hills. For products based on cows' milk, he buys the stuff locally. If one lived in this neighbourhood, it would be a wonderful opportunity to bypass those horrid little plastic cups which now smoulder by the ton on garbage heaps. You could bring big glass vats, tank them up with yoghurt, and repeat when empty.

But of course, as a necessary concession to what is called convenience, Abramovics' yoghurt comes in the self-made plastic cups, but they are dated as to last day of recommended use. The label was designed by no graphic artist, which somehow puts the emphasis where it belongs: on cow and dairymaid.

But what we by-pass are roads. Having been for years on the pre-1967 border, the little dairy will now be suspended between past and future. My journalist friend brought a surge in business when she wrote about the place. So come on, you Anglo-Saxons, let's show where the power and the appreciation of fine things really lie!

## NO DILEMMA

Often, he is under 30 years old.

The tremendous respect of the crew for their captain is apparent from the moment one goes aboard. Nowhere else in the armed forces does a commander evoke what might almost be termed reverence. Some of it is born of tradition, but it was clear that Danny's personality has a lot to do with it. For he commands not only systems that include some of the most modern electronics yet devised, but a ship which is worth hundreds of millions of pounds, and he holds — in an emergency situation — the answers that can mean life or death to his crew.

The captain faces other less well-defined problems, too. How does one cope with crew boredom on long trips, for example? Morale can also be a tricky matter when men — actually boys on the threshold of manhood — spend protracted periods away from base, and when that base is so far in every way from the comforts of home.

Routine duties range from protecting the thousands of

campers and trippers who crowd Sinai's beaches most months of the year to enforcing Israel's maritime borders.

Several times earlier this year, naval vessels had to prevent American oil crews from operating in Israeli waters in the Gulf of Suez — a task which proved very delicate diplomatically. The Americans were searching for oil on behalf of the Egyptians, as now are the Dutch and nationals of several other European countries with which Israel has relations. The integrity of this country's maritime borders has to be maintained firmly — but at the same time, the Navy has to know that whatever action it takes must preclude an international incident.

THE EVENTS in the Horn of Africa have been described to this writer by Colin Legum, the well-known Africa expert, as one of the most complex issues of our time. The outcome of the current war between Ethiopia and Somalia is anyone's guess; the political future of Ethiopia, where a pro-Soviet clique has been effectively slapped in the face by Moscow, which is also supporting the

Somalis, is impossible to predict. The ultimate fate of Djibouti, which recently achieved its independence from France, is clearer: It has lost its lot with the Arab world and has applied to join the Arab League. One of the conditions Djibouti will have to meet if it is accepted to the League is to bar all Israeli shipping from its port. Israeli shipping accounted for five per cent of the total tonnage handled by the port.

But the implications for Israel are less clear. It stands to reason that Israel hopes that Ethiopia will remain neutral in the cockpit of developing Africa. While officials here insist that Israel has never asked Ethiopia for any services, and indeed has never received any special treatment from the Ethiopians — even during the heyday of Israel-Ethiopia relations — it would be comforting to know that the country has not fallen into the Soviet, or worse the Arab, sphere of influence.

BUT WHATEVER the ultimate political developments in the Horn, one thing is clear: Israel is independent of them to a considerable degree and can protect

her own rights. With the Reshot-class missile boat she has the physical means to prevent any tampering with freedom of shipping to and from Eilat. By her presence at Sharm a-Sheikh, Israel maintains a powerful lever to ensure that Egypt and the Soviets, who depend heavily on the Suez Canal, use their influence to prevent any unilateral action in the Red Sea.

Egypt gets about 75 per cent of its oil needs (some 14m. tons) from the Suez Gulf area. Also, it would seem that since Israel handed back the Abu Rodels and Ras Sudar oilfields to the Egyptians, and since the re-opening of the Suez Canal, freedom of access has become more important to the Arabs than to Israel.

The port of Eilat — not the oil terminal — is at a virtual standstill, and there has lately been talk of closing it. On the other hand, the Canal is very busy. Taking this into account, and coupling it with the strategic importance of the Gulf of Suez, one can expect that the Arabs and their African allies will think very carefully before jeopardizing themselves by tampering with the freedom of Red Sea shipping. □

مركز من الأصل



YOU DRIVE through desert landscape — some mountainous, then flat, barren stretches. There is a dry, searing wind and the temperature is 40°C. Suddenly you reach a modern city full of hotels.

It is Las Vegas, America's casino capital in the southwestern state of Nevada, the only state in the U.S. that permits casino gambling. Gambling is practically Nevada's only industry ("quickie" divorcees at Reno is another) and a lucrative one it is indeed. Gambling and the tourism that goes with it. There would be little else to attract visitors to this area.

Unlike Eilat, there is no refreshing sea at Las Vegas, no pink-rock mountains that glow in the setting sun, nothing much to see except the man-made glitter of the neon lights atop the many, many hotels, casinos, restaurants and souvenir shops that cater to the visitors to this area.

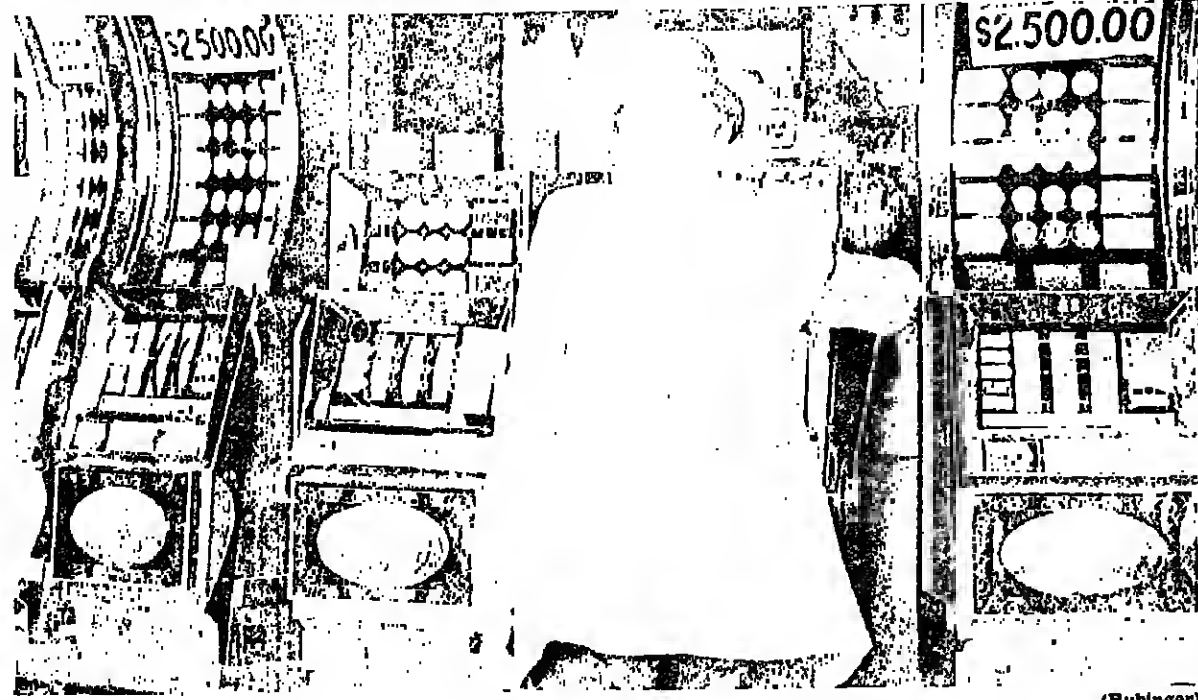
It is not a new idea to build legalized gambling casinos at Eilat as a tourist attraction. The suggestion has been made several times — and each time rejected by those who feel it would be "out of keeping with the spirit of the Holy Land."

After my recent, brief visit to Las Vegas, the idea returned to my mind, and the more I think about it, the more I like it.

I am not even sure I would "waste" Eilat on the venture, since Eilat does have ample attractions on its own. Rather, I would be tempted to do what the Nevada did — build a casino city in the middle of barren nowhere, probably some 80 km. north of Eilat.

I would call it "Vegas East" — the Las Vegas of the Middle East, and I would expect it to draw large numbers of American Jewish tourists, the same ones who flock to the western Vegas, and large numbers of other nationals as well, Jewish and gentile.

Nor would I bar Israelis from the fun-and-games. There have been suggestions to legalize gambling in isolated parts of Israel, but only for foreign nationals or only for foreign currency, which amounts to the same thing. (I understand that citizens of Monaco are prohibited by law from using their own Monte Carlo casinos.) The rationale behind this position is that "locals" would thus be protected from the "dangers" of gambling away their life savings



## Oi Vegas

MARTHA IN AMERICA

and becoming a burden upon the welfare authorities. This is always coupled with the undertone that gambling is morally wrong.

Perhaps it is. But if so, is there any intrinsic difference between buying a Mifal Hapayis national lottery ticket or filling out a Sport-Toto form, and playing a roulette wheel or coin-slot machine in a casino? Not really, in my opinion.

True, you can argue that Mifal Hapayis and Sport-Toto support "good causes" — public medical, educational and sport facilities. But a certain share of casino proceeds from my Vegas East would be earmarked for the State coffers and would go to finance all sorts of useful things, from defense needs on down to welfare payments for those few citizens who may go broke at the casinos. What, after all, prevents Israelis from channeling far too much of their money on weekly lottery and toto tickets? Obviously, nothing at all — and some people do.

ONE SUPPOSITION I make is that the Israelis who would use legalized gambling casinos would be the better-off members of the population anyway. It might discourage some of these from taking holidays abroad if they could vacation and gamble in luxury right in southern Israel.

And what about all the arguments that casino centers attract all sorts of undesirable underworld characters, Mafia-like types? There is some truth in this,

of course. On the other hand, these people are generally out to get a cut in the casino profits — not to commit robberies and muggings against the innocent visitors directly.

I felt much "easier" on the streets of Las Vegas, day or night, than I did in the streets of New York or of my old hometown, Gary, Indiana, both of which forbid casinos. There are underworld types in every city, including Israeli cities. In all sorts of fields, among them certain restaurants, nightclubs and illegal gambling clubs. At least where gambling is legal, the authorities can keep tabs on what's going on.

I HAPPEDED to meet a young Jewish mother who lives in Las Vegas all year round, and she insists that "it's like living in any other community." The residents have very little contact with the casinos and hotels, except perhaps as places of employment. "People who live here rarely gamble — though we do oc-

asionally splurge on a show we want to see." (Apart from gambling, the other attraction in Vegas is top-notch entertainment; the late Elvis Presley performed here in the last year of his life.)

The young woman I met (on our plane trip leaving Vegas) had two small children, one of whom was born in Israel. She and her husband, both American-born, had met and married in Israel, and spent a couple of years in a tomato-growing moshav in the Negev. "The Las Vegas climate is just like Beerseheba," she said.

They left Israel to be nearer their families, she says, and ... settled in Vegas because her father-in-law lived there. Her husband has nothing to do with the casino trade; he is an administrator for the State of Nevada Department of Welfare. No, she said, people who come to Vegas and lose all their money cannot qualify for welfare there; only established residents can.

THERE IS a thriving Jewish community in Las Vegas, she said — a few thousand Jews out of a population slightly bigger than Tel Aviv-Jaffa's. There are two synagogues — one Conservative, the other Reform — a Jewish day school and a Jewish nursery school.

As in Southern California, many Las Vegas residents have private swimming-pools in their backyards; my new acquaintances said she would have one as soon as

the family could spare the \$5,000 to put one in. (This is about the lowest price for a backyard pool, and is comparable to the price of an average American car.) "It is so hot here all summer that swimming is about the only thing the children can do outdoors," she said.

Unlike the Negev, however, Nevada gets occasional flash floods in summertime. There was one the day after we had driven from Los Angeles to Las Vegas, and it cut off the highway for many hours.

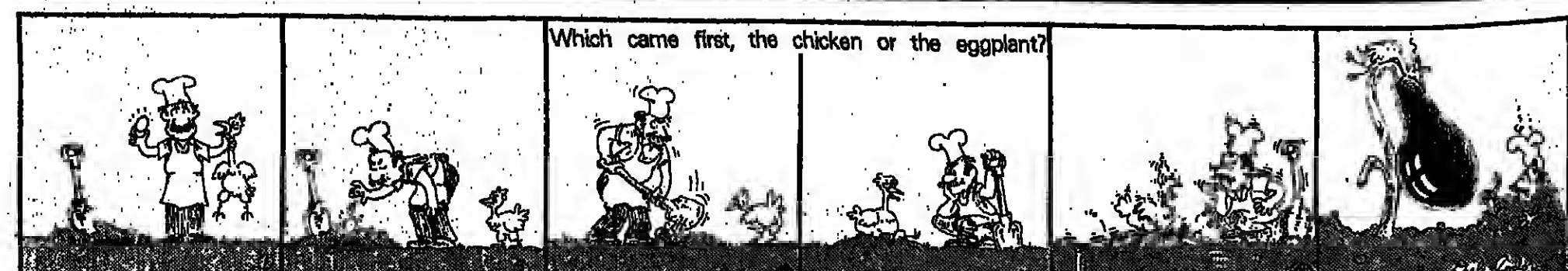
OUR OWN VISIT to Las Vegas was very brief — just two nights and one full day, enough to get a "feel" of the place. Our California relatives advised us to go there without the children, but we decided to take them along — and they enjoyed it no less than we did. Of course, they are too young to gamble: the minimum age even to touch a penny (10-agers) "slot machine" is 21. (This, by the way, is also still the minimum age for purchasing wine or liquor in some U.S. states — even though both the voting age and military draft ages are 18.) We found, however, that the kids could watch me play the slot machines, so long as they stood a few inches away.

Even when your five-cent coin (50 agorot-worth) is simply doubled, there is a certain exhilaration of "winning" — and even the children caught the spirit quickly. Once I "hit the jackpot" on one of those machines — and got back \$10-worth of five-cent coins. Of course, I quickly lost them again by feeding them back to the one-armed bandit.

Every hotel in Las Vegas has its casino — or rather, every casino has its hotel attached. This action continues 24 hours a day, seven days a week. If you don't want to gamble in a casino, you can play slot machines in restaurants, soda fountains, pharmacies, and even at the airport departure lounge on your way out of town. I am sure I was just about to hit the jackpot again as our plane was called...

No, I do not think I would like to see legalized gambling all over Israel — and certainly not in Jerusalem. (Old-timers in Tel Aviv tell me there used to be a casino boat off the shorelines in pre-State days. That might not be a bad idea.) But I do not see the harm — and I certainly see a lot of profit — from having a casino only or two in our unused southern desertland. □

Martha Meleis



SOME PEOPLE love eggplant. They enjoy the challenges of this tasty, uncooperative vegetable. They overcome its intrinsic bitterness and make it palatable.

I love to see eggplants in the market. I admire their sensuously smooth purple skin. In fact, I would gladly buy them instead of flowers.

Cooking them is another story. Preparing an eggplant is either messy or it involves the use of large quantities of oil or both. Its

taste is sullen and stodgy, not bright and clear.

Still, from time to time, out of a sense of duty, I buy an eggplant or two and look for some new, interesting and preferably easy way of cooking them. On one of those rare occasions, I found a recipe for melanzane alla maritana. The name means "in the manner of the sailor" and identifies the dish as a native of the Bay of Naples area.

This is all to the good, as the

## Eggplant ahoy

CULINARY NOTES  
Haim Shapiro

pungent seasoning of that region is far more suited to the eggplant than the more delicate spices of

Central and Northern Italy. On the other hand, the dish is far easier to prepare than caponata, the delicious but incredibly complicated Sicilian eggplant dish.

TO PREPARE melanzane alla maritana, cut a large eggplant into cubes about two centimetres long, leaving the skin on. Bring half a pot of water to the boil and add the vegetable. Boil for 10 minutes, empty into a colander and drain.

While the eggplant is cooking, make a marinade of half a cup of vinegar, a teaspoon of salt and two chopped cloves of garlic. Season with half a teaspoon of freshly-ground pepper, a teaspoon of oregano and half a teaspoon of basil.

Immerse the hot eggplant in the marinade and allow to cool. Cover with a plate and refrigerate overnight. When you are ready to serve the eggplant, drain it and dress generously with olive oil. □

# The Weekend Dry Bones

AS ROSH HASHANA APPROACHES, WE JEWS ASK FORGIVENESS FOR THE WRONGS WE HAVE DONE DURING THE YEAR NOW ENDING.

AS A PUBLIC SERVICE, WE NOW PRESENT SOME FOLKS WHO'D LIKE TO ASK YOUR PARDON OR...

**SLHOT**

THE FORTY-SEVEN PEOPLE WHO ALWAYS GET TO KUPAT HOLIM BEFORE YOU DO.

AS SPOKESMAN FOR THE GROUP I'D LIKE TO SAY SORRY... AND BETTER LUCK NEXT YEAR.



THE REPAIRMAN WHO DIDN'T SHOW UP.

THIS YEAR I'LL BE THERE WITHOUT FAIL! THE FOURTH DAY OF TAMUZ AT 8AM SHARP, SO STAY HOME AND WAIT.



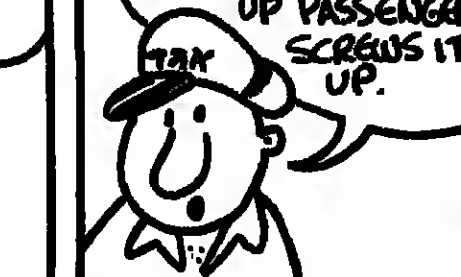
THE FELLOW WHO'S ALWAYS AHEAD OF YOU AT THE BANK.

NEXT YEAR I'LL TRY TO KEEP IT DOWN TO ABOUT 30 TRANSACTIONS AT A TIME.



THE DRIVER OF THE BUS THAT DOESN'T STOP FOR YOU.

NOTHING PERSONAL YOU KNOW, I JUST HAVE THIS SCHEDULE TO MEET AND STOPPING TO PICK UP PASSENGERS SCAWS IT UP.



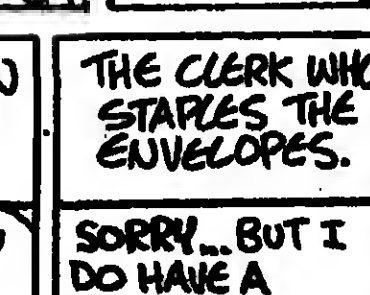
THE POSTMAN.

SORRY ABOUT THE SERVICE. I'LL TRY TO COME AROUND MORE OFTEN NEXT YEAR.... MAYBE THREE TIMES A WEEK.



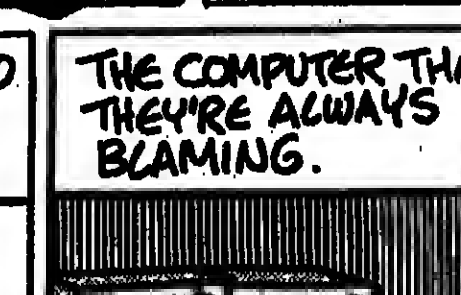
THE TELEPHONIST WHO SAYS "REGA" AND PUTS YOU ON HOLD BEFORE YOU CAN PRONOUNCE YOUR NAME.

WHAT I'D LIKE TO SAY IS... UH... REGA... BEEP... BEEP... BEEP... BEEP... BEEP... BEEP...



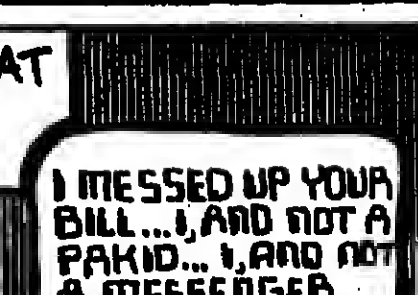
THE GANGSTERS WHO HAVEN'T YET ORGANIZED THEMSELVES.

SORRY



THE AUTO INSURANCE FOLKS, WHO HAVE!

SORRY



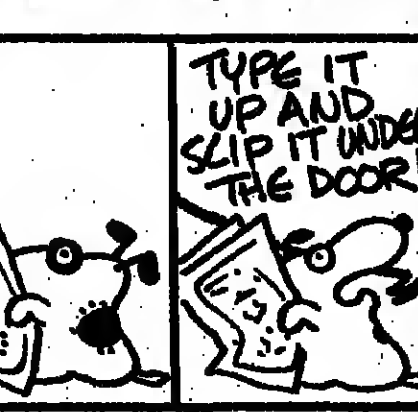
THE COMPUTER THAT THEY'RE ALWAYS BLAMING.

I MESSED UP YOUR BILL... I, AND NOT A PAKID... I, AND NOT A MESSENGER...



THE CLERK WHO STAPLES THE ENVELOPES.

SORRY... BUT I DO HAVE A FAMILY TO SUPPORT, YOU KNOW.



מִכְזָּא מִן הָאֵשׁ